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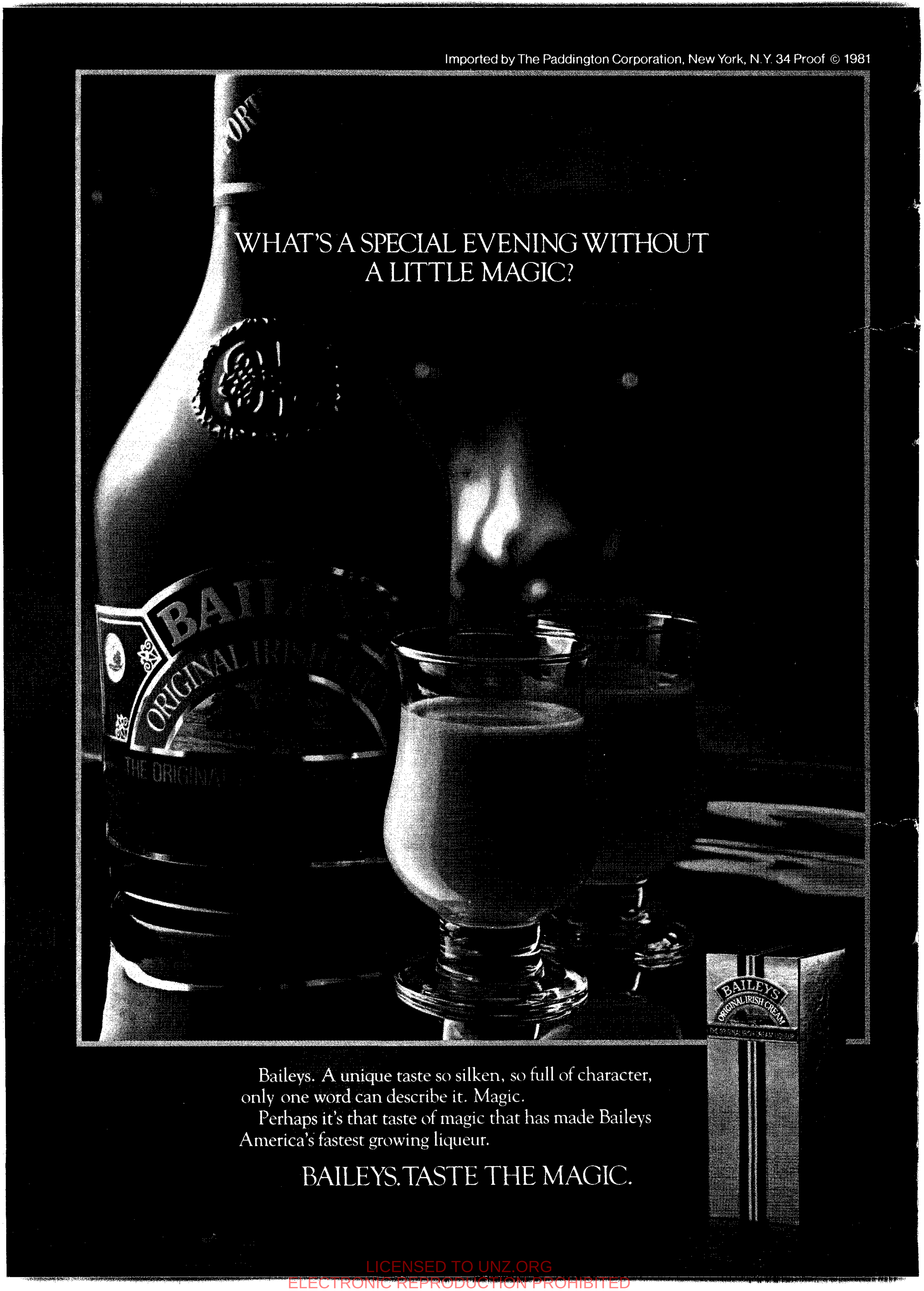
Broadway: Amanda Plummer Lives Up To Her Genes

NEW YORK®

The Importance of Being Henry

By Marie Brenner

The Kissingers
At Home in
The River House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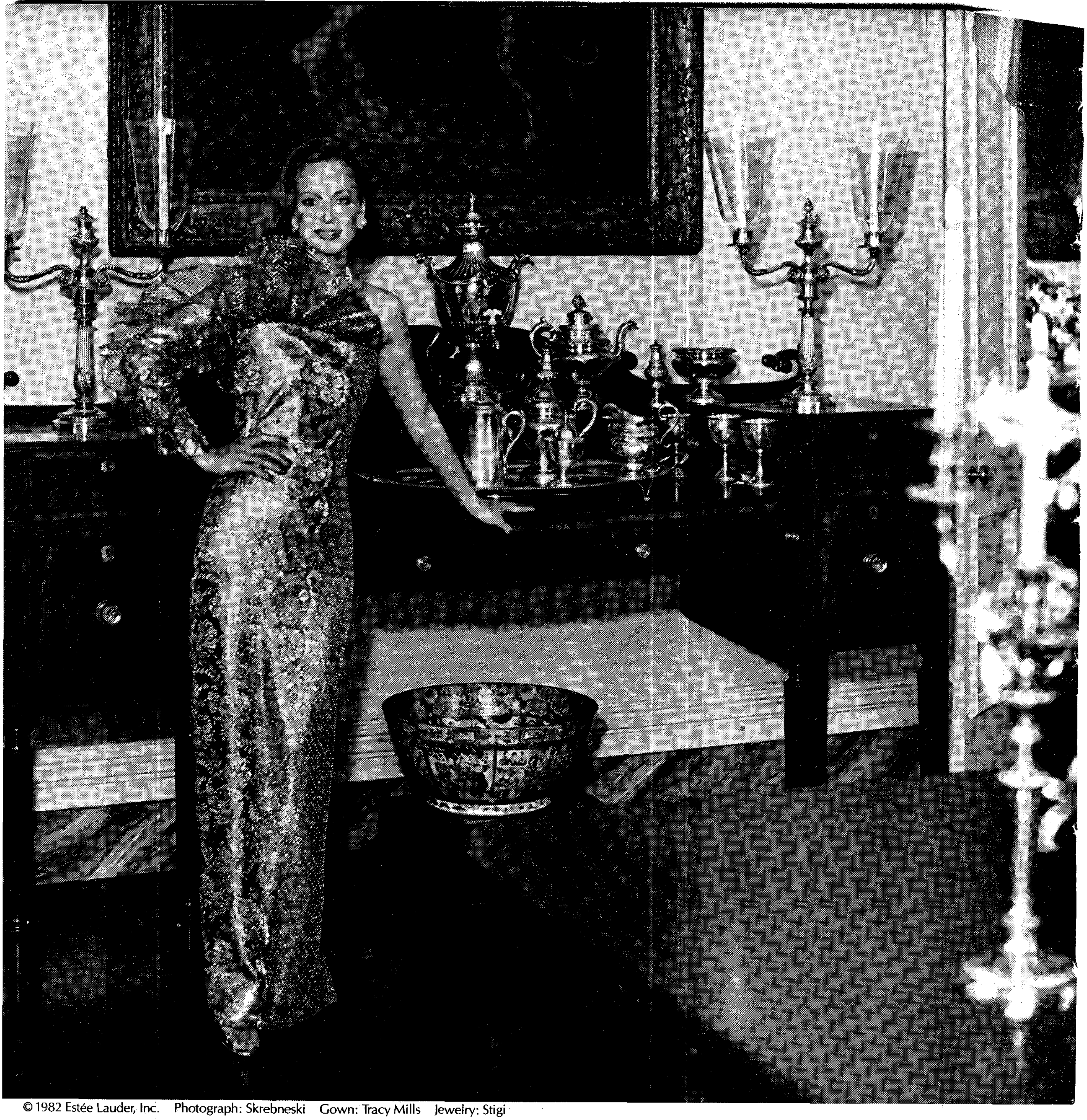

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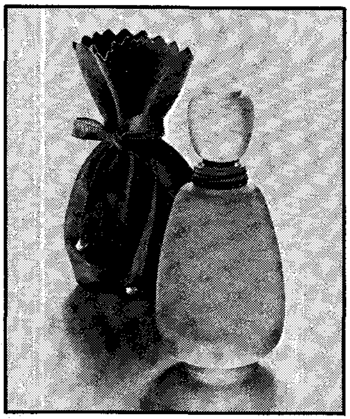

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By Marie Brenner

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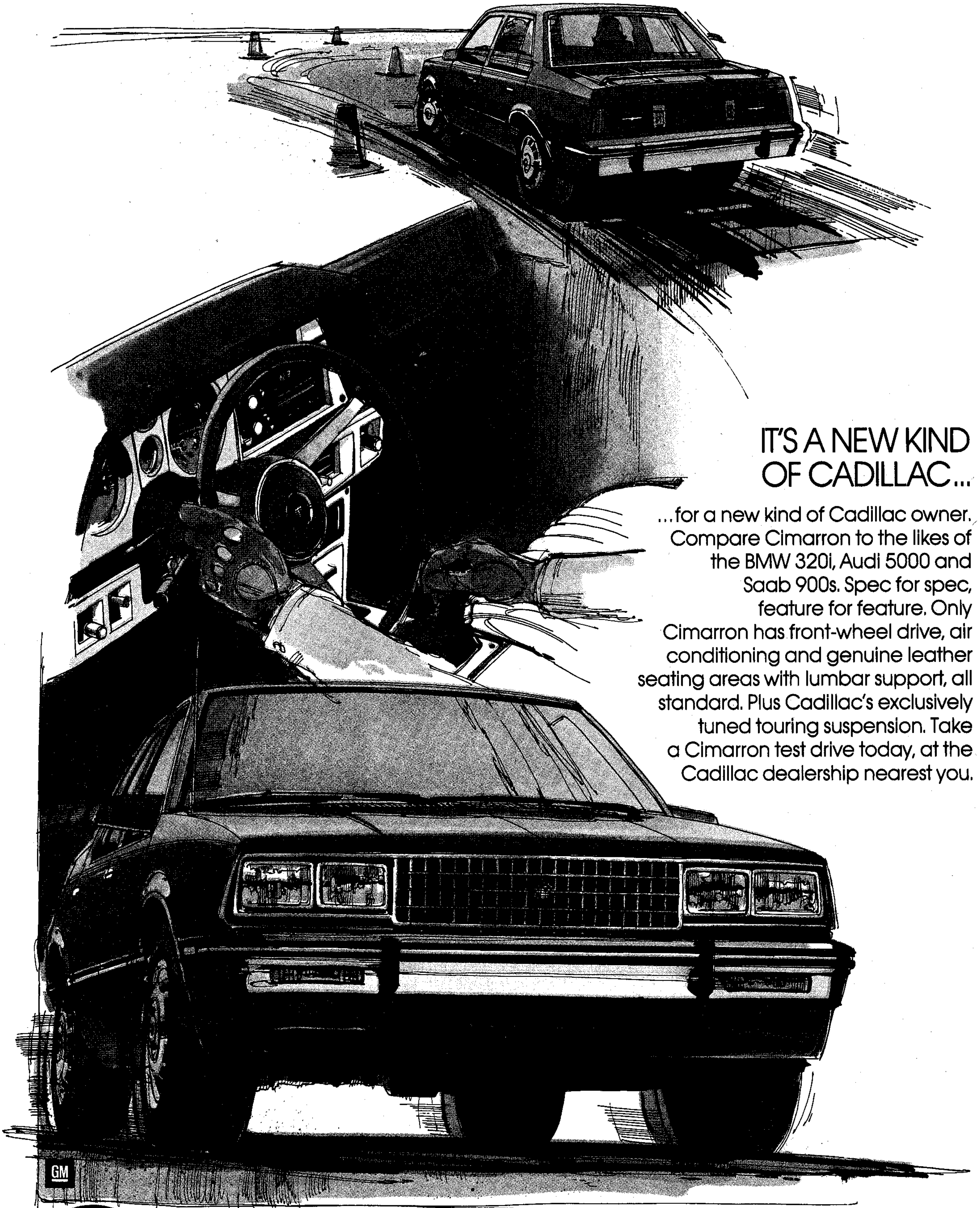

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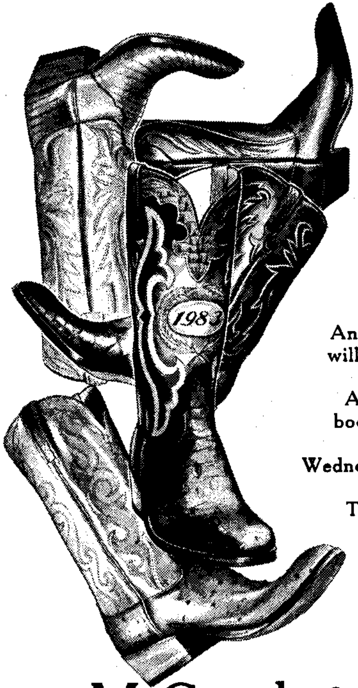

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LETTERS

Art Carny

QUITE APART FROM WHETHER OR NOT Mary Boone's artists actually merit any of this attention ["The New Queen of the Art Scene," by Anthony Haden-Guest, April 19], there is the troublesome question of what this report seems to tell young artists: that the only success in the art world is a grand and dizzying one where prices increase by quantum leaps, champagne is downed magnum after magnum, and one's dealer is worthless unless she (he) is a trendsetter and fashion plate. Many artists, even those with respectable gallery representation, survive whole careers by teaching, or carpentry, or waitressing. Most have a slim chance of achieving the kind of notoriety of Boone's stud stable. Many do not even live in New York. This does not necessarily mean they make less-worthy art. *Selling* art may be a public enterprise, but *making* art—the more important activity—is a private one. Whether you come from the boondocks or the Boonedocks, what counts is what you do in the studio when you are quite alone. All the rest—the openings, the restaurant lunches, the collectors' studio visits—has nothing to do with art, only commerce.

Allen Ellenzweig
Manhattan

AS AN ARTIST WHO IS A WOMAN AND A woman who is an artist, I must take offense at Mary Boone's comments on the nature of creativity—"It's the men now who are emotional and intuitive. The women are more structured"—which stereotype both men and women, generalizing and objectifying the incredibly complex nature of individuals, and, particularly, of individuals making art. It is a sad state of affairs when Holly Solomon (who has no lack of women in her gallery) comments that museum hierarchies won't accept women. As a painter friend of mine said, "At least it's in black and white. We know we're not crazy." Salle's and Schnabel's female contemporaries were raised in the fifties and sixties to expect the same basic opportunities. What a shock to find out 30 years later they were only fooling. I wish on Mary Boone that in her next life she comes back a woman who is 30 in 1982 and as ambitious and driven an artist as she is now a dealer. That she picks up *New York* Magazine and reads what two of the most powerful women

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

dealers in New York have to say about her future as a driven and ambitious artist who happens to be female.

Deborah Kass
Manhattan

WHEN IT COMES TO "SCHNABEL," I'LL take the piano.

Jon Henry
Newton Corner, Mass.

It's Not Easy Being Greene

I READ WITH INTEREST GAEL GREENE'S splendid article "Breakfasts of Champions" [April 12]. Having recently experienced the poor quality of food served at the Edwardian Room of the Plaza, I share Ms. Greene's opinion as well as her conclusion that "the Plaza doesn't seem to care." In this regard, may I say that it takes real courage for a critic to give a restaurant a poor review, particularly when that restaurant has an advertisement in the very same issue. Nice to know there are still publishers who value integrity over profit. Your editorial honesty and good judgment are to be commended.

James E. Cullen
Deerfield Beach, Fla.

Charles the Good

WE WERE EXTREMELY DISAPPOINTED and shocked when Charles Kuralt suddenly disappeared from our TV set and our lives ["The Local Look in the Morning," by Desmond Smith, April 19]. For years we had enjoyed "On the Road" and, despite a *Today*-show habit, we were weaned away to CBS in the morning by Kuralt, a gentle, compassionate, and sensitive man, an individual personality rather than a three-piece suit with a forgettable face. We are sorry that a "tough, no-nonsense" person has replaced him. There are already too many of those. If anyone from CBS is reading this, please know that Charles Kuralt has more fans out here in the big U.S.A. than you realize.

Marilyn and Eric Hirshler
Granville, Ohio

A Great Set of Pipes

YOUR PHOTO SPREAD ON KEENS ENGLISH chophouse ["Remembrance of Things Past," by Carter Wiseman, April 26] does a wonderful job of showing the beauty of the restaurant. Alas, beauty is only skin-deep. The service is inattentive, the food inferior, and the 60,000 pipes are not available to their owners due to the "loss of the pipe registry."

Laurence B. Kobak
Manhattan

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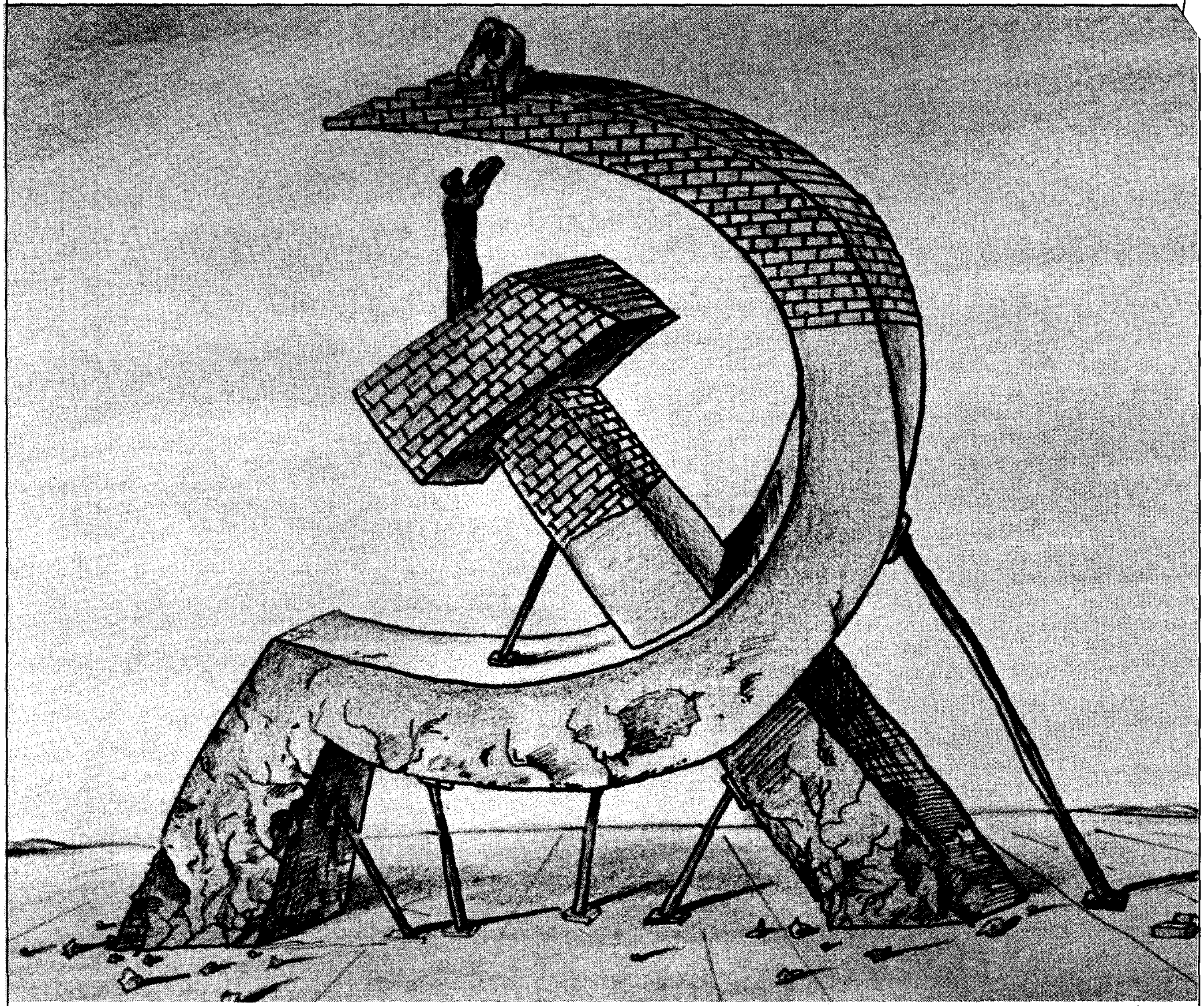

Specter and struggle.

Defeat and disaster seem unable to exorcise the specter of Communism because it's a system designed not to serve any society, but to protect its own power.

Assembling, verifying and editing facts are really only half the job of a responsible journalist. The other half of the job is getting inside the reader's head, as it were: anticipating his questions, empathizing with an intelligent appetite for causes carefully traced and connections well established.

Recently, TIME addressed itself to one of the most persistent questions of our time: the ability of Communism to maintain its domination of more than a third of the world's people despite the most crippling defects and reversals.

With remarkable dexterity, TIME's Diplomatic Correspondent, Strobe Talbott, wrote a comprehensive primer on Communism: tracing its philosophical and historical roots; interpreting its values and accomplishments–not only through his own knowledge, but through the comments and evaluations of historians and political theorists of many times and nations; identifying the sources of its uncanny strength; and establishing the reasons why, although Communism is itself in danger, it is still dangerous.

It is a major work of scholarship, remarkable in its conciseness, very learned, full of information and insight, presented with an easy and informed fluency of style that is a delight to read. Precisely the kind of complete communication that persuades millions more people to read TIME each week than any other news magazine.

TIME

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INTELLIGENCER

Mobutu: What, Me Worry?

ZAIRE'S PRESIDENT MOBUTU Sese Seko dropped a bundle on a recent trip to the United States, a State Department source told congressional investigators, but not everyone is happy about his investment in America.

The investigators learned that Mobutu and his entourage of 80 spent about $2-million visiting New York and Florida's Disney World—while his country owes the United States approximately $200,000 in loan interest, due a year ago.

Calling Zaire "probably the most corrupt regime on the face of the continent," the chairman of the House Subcommittee on Africa, Howard Wolpe, a Michigan Democrat, said, "Are American tax dollars going to subsidize [this]?"

They might. The Reagan administration wants to double aid to Zaire, from $32- to $58 million. A State Department staffer contended that connecting Mobutu's life-style to the interest default was like comparing "apples and oranges."

Going in style: *Mobutu spent nearly $2 million on American jaunt.*

Garden Deal: M.T.A. Gets Surprise

WHEN CITY OFFICIALS TOLD the press about their recent deal to save Madison Square Garden, they said the Metropolitan Transportation Authority had agreed to a sacrifice to help keep the Rangers and Knickerbockers in New York.

But the agency learned of its largess less than an hour before the press conference, when an official called to invite one of Chairman Richard Ravitch's deputies to attend—and Ravitch was "greatly" annoyed, said one source.

"You're a contributor," said the caller, explaining that the M.T.A. would be paying New York State's power authority about $26,000 a year more for its electricity in order to lower costs to the Garden.

"We 'volunteered' without knowing it," said M.T.A. spokesman Arthur Perfall, who allowed that had the two teams quit New York the M.T.A. would have lost the considerable revenues generated by fans' traveling to and from games.

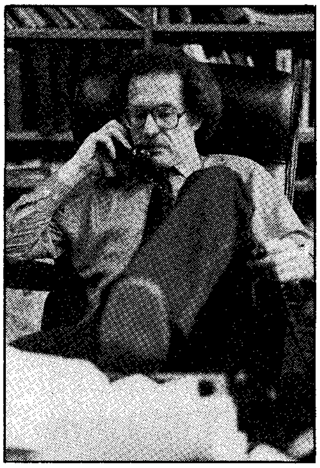
Allen G. Schwartz, who negotiated the deal for the city, contended there was no reason for Ravitch to be upset: "He was one of the first people I contacted in the fall of '81 to help us fashion a package." So why wasn't Ravitch consulted on the part that affected his agency? "That part was an eleventh-hour decision," said Schwartz, who added that "they [the M.T.A.] have no option about it."

BY SHARON CHURCHER

Von Bulow's Appeal Strategy

"ALMOST ALL OF MY OWN CLIENTS HAVE BEEN GUILTY. . . . I am primarily . . . a lawyer of last resort," writes Alan Dershowitz, the Harvard Law School professor to whom Claus von Bulow has entrusted his appeal, in his new book, *The Best Defense,* to be published in May.

Dershowitz, 43, is intelligent, able, and controversial. Von Bulow undoubtedly will benefit from the lawyer's Harvard Law School status—which, said one law-school professor, "will make the judges wake up a little bit." He'll also benefit from Dershowitz's experience in successfully defending the likes of Sheldon Siegel, a Jewish Defense League member; Harry Reems, the porn star; a number of Soviet dissidents (in Russia); and lawyer F. Lee Bailey. Author and convicted killer Jack Abbott recently asked Dershowitz to represent him in his appeal, but the lawyer said he has not decided whether to take the case.



Dershowitz: *Controversial.*

Has Herald Price Fahringer, von Bulow's trial lawyer, been dismissed? Dershowitz is tactful: "You add to a team." Many lawyers agree that it makes sense to hire another lawyer with a fresh perspective for an appeal.

Dershowitz, with the help of a half-dozen Harvard students and two assistant professors, is preparing a brief arguing that von Bulow ought to be allowed to remain free while his appeal is being prepared and heard.

After the May 7 sentencing, Dershowitz and his team will start "doing very extensive research" on issues for the appeal. "There are serious questions of guilt or innocence," he said. He points to Sunny von Bulow's first coma, in December 1979. "The evidence, to my appellate eye, seems underwhelming," said Dershowitz. He said he would try to show that the trial evidence on the first count was insufficient—a hard point to win on appeal. Should he succeed on that score, Dershowitz believes he can get a reversal of the entire case on the grounds that the evidence from the first coma was heard by the jury and so was prejudicial to the defendant's case on the second count.

Dershowitz contends that the seizure of the little black bag that contained the needle with insulin on it constitutes an illegal search and seizure—"a very important constitutional issue with great implications." The bag was seized from von Bulow's closet by his stepson, Alexander von Auersperg, accompanied by a private detective. The point to be determined, said Dershowitz, is "the extent to which private parties can engage in extensive investigatory work and then turn their work over to public prosecutors on a silver platter."

Many knowledgeable attorneys say that the case does not involve important legal issues and that the appeal will be a "tough" one to win. One of the country's leading criminal lawyers said, "He'll add something useful and do a brilliant analysis of the record. He isn't going to make it. Of some guys you can say, 'That's a patient he isn't going to save. He can only make him comfortable.' " **—Lally Weymouth**

Photographs: left, Abbas/Gamma-Liaison; right, Steve Liss/Gamma-Liaison.

Jack Anderson, TV Hero

THAT HEFTY, PEPSI-SWIGGING, real-life star reporter, Washington's Jack Anderson, aims to give Lou Grant some competition.

The veteran investigative columnist (he started as Drew Pearson's legman in 1947) is close to signing a contract for a made-for-television movie—possibly a pilot for a series—based on his career.

Anderson: *Scoops dramatized.*

"Hey, this will be *Lou Grant* and *M*A*S*H*," declared Anderson's business manager, Robert P. Walker. The screenwriters are expected to have access to the columnist's files (though not the names of his sources) and will fictionalize some of his more splashy probes.

"He's broken unbelievable stories, [such as] the C.I.A. plot to send Mafia killers to assassinate Fidel Castro," said Walker. The current plan is for *CHiPs* costar Larry Wilcox to produce the venture.

Is Staten Island Hazardous to Your Health?

IS THE AIR IN STATEN ISLAND safe to breathe? Not according to some interpretations of a nearly completed New York City Department of Health report on deaths from respiratory cancer.

Sol Blumenthal, the department's director of biostatistics, said he expects the report to show that Staten Island's death rate due to lung and related cancers significantly exceeds that in the other four boroughs.

"I think the other boroughs will be very close together," added the official, who noted that the city's first neighborhood-by-neighborhood look at these diseases, published in 1979, also pinpointed Staten Island as a cancer "hot spot."

The earlier study urged "further" investigation of the possibility that the problem was linked to air pollution from New Jersey's nearby industrial belt. But other possible factors, such as Staten Islanders' smoking habits and job environments, have to be probed also, Blumenthal said.

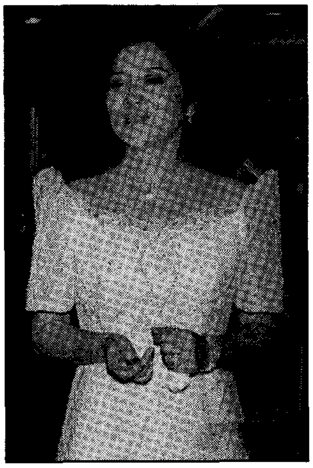
Stormed one native Staten Islander, Representative Guy Molinari, on hearing the latest figures, "As you approach the Goethals Bridge, the noxious fumes knock you out. You don't have to be an expert to know that's going to harm you."

Imelda Marcos's Nightlife

FOR A CHOSEN FEW BLOOMINGDALE'S executives, the highlight of last month's gala opening of the store's Philippine promotion was a rare glimpse into the private world of Imelda Marcos.

Following the public part of the celebration, said a Bloomingdale's executive, the wife of the Philippine strong man threw a bash on her very own dance floor. Guests included Bloomingdale's president Marvin Traub and some of his top staffers.

A friend of Mrs. Marcos's told *New York*, "Imelda has fixed up a part of the large townhouse that used to be the Philippine Consulate as a disco, where she entertains her private friends. She goes there after parties, because she only sleeps two hours a night."


Imelda: *Her own dance floor?*

Wenceslao Quirolgico, the Philippine deputy consul general, said that the East Sixties building—occupied by the consulate before it moved into its present Fifth Avenue quarters—is now used for "archives and office records."

Quirolgico insisted that "no part is strictly for dancing."

Court Ruling A Whistle Blow

A FEDERAL COURT HAS QUIETLY handed down a ruling that some experts believe has stripped away protection for federal employees who blow the whistle on corruption in government.

The Office of Special Counsel, which was set up by Congress in 1978 to investigate suspected reprisals against whistle blowers, had concluded that four deputy United States marshals were victimized after they alleged racial discrimination in their Atlanta region.

But the Merit Systems Protection Board, which monitors the civil service, threw out the office's findings in three of the four cases. And, in the first legal test of the special counsel's authority, the United States Court of Appeals has backed this decision.

At the Institute for Policy Studies, which has been a leading port of call for whistle blowers, attorney Tom Devine said Congress had meant the special counsel to be an ombudsman, not an advocate before the Merit Systems board.

And Mark Roth, a lawyer at the 700,000-member American Federation of Government Employees, sees the court ruling as destroying the 1978 legislation's effectiveness.

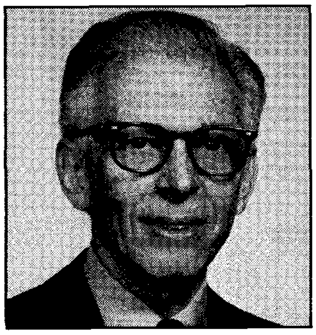
"The intent of the court was to protect whistle blowers. Now the court has opened the door to witch-hunts by federal managers," he warned.

The Landlord Strikes Back

ONE OF THE CITY'S LARGEST real-estate developers, Seymour Durst, is writing a history of holdouts, those difficult people who refuse to sell out to . . . developers.

"Personally, I don't think there are any favorable examples of holdouts," said Durst, who is collaborating on the "general interest" book with architect Andrew Alpern. "They add huge costs, and many interfere with design and prevent desirable development."

The other half of the team takes a more benign view: "There's a human interest to it—the little guy against the developers," Alpern commented.

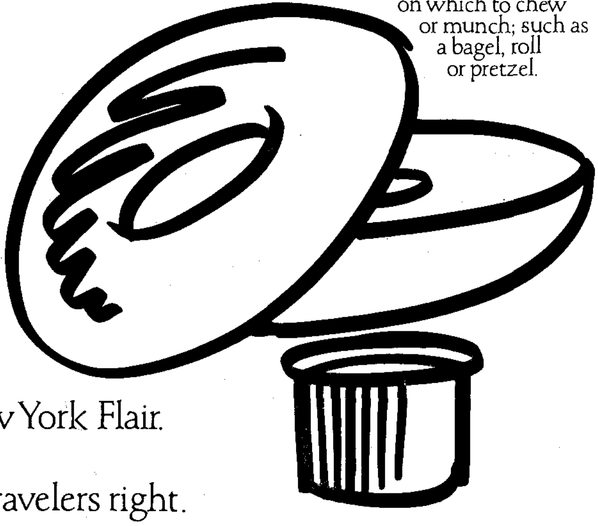

Durst: *Holdouts under fire.*

Among the more than 40 examples of "little, strange holdouts," Alpern said, the book will describe how Macy's had to build around what is now Nedick's on Herald Square, and how the owners of Hurley's Saloon, on 49th and Sixth, fought off Rockefeller Center.

Holdouts who are easy to oust? "Some come up with a very large price and move when you pay it. Greedy people, their price goes up and up," said Alpern, who maintained he's never heard of a major developer using strong-arm tactics to move a tenant. "But you can use subterfuge," he added.

Photographs: top, Dennis Brock/Black Star; center, Phillipe Ledru/Sygma.

New York Air introduces the Flying Nosh.


nosh\näsh\ n: something tasty on which to chew or munch; such as a bagel, roll or pretzel.

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The Bottom Line/Jack Egan

A HELLUVA TOWN— JOBS ARE UP, INFLATION DOWN

Island in the Recession

TAKE A WALK AROUND MANHATTAN AND look for signs of the recession. You probably won't find many. That's because New York City is one of the few places in the country to remain largely unaffected by the national economic mess. In fact, the city has registered increases in employment and output at a time when even California and Texas—the supposedly "recession-proof" job capitals of the Sun Belt—have taken their lumps.

It wasn't always this way. New York City used to get hit harder than the rest of the country in every recession. During the city's fiscal crisis, which coincided with the 1973–75 recession, New York's economy suffered a very severe jolt. But since 1977 it has demonstrated a remarkable ability to shrug off the worst of the country's economic troubles and go its own way.

In the first quarter of this year, New York City had the same unemployment rate, 9.5 percent (not seasonally adjusted), as the nation as a whole. That may not seem noteworthy unless you recall that in less than two years, unemployment nationwide has climbed from 7.5 percent; in New York, where for years unemployment was far higher than in the rest of the country, there has been no increase for the last 24 months. "The private-sector-employment growth of the past 4 years is unprecedented in the 30 years for which we have records," says Samuel Ehrenhalt, the Bureau of Labor Statistics' commissioner for the New York region.

The inflation news has also been especially bright in New York. The decline in consumer prices over the past six months has been even more dramatic in the city than in the nation as a whole. In March, inflation in the New York–northeastern New Jersey region dropped 0.8 percent, the biggest one-month decline in 33 years; the national figure fell 0.3 percent, an improvement deliriously hailed by President Reagan.

Inflation in New York has shifted from high gear to low in just one year. The consumer price index here has declined at an annual rate of 1.1 percent in the last six months. In the six months preceding, prices had increased 12.2 percent annually. And March was the sixth month in a row in which prices rose less in New York than nationally. Wages are also rising more slowly in the city than in the rest of the country, according to Ehrenhalt, suggesting that inflation in the area will remain low for some time.

The combination of strong employment gains and moderate price increases is helping to keep consumer purchasing power strong. That's not to say that consumers are spending wildly, or that all parts of the city's economy are benefiting uniformly. In fact, retailers at all price levels are finding consumers reluctant to keep buying, and sales are bound to weaken even more if the national recession continues to leave the public apprehensive and tightfisted.

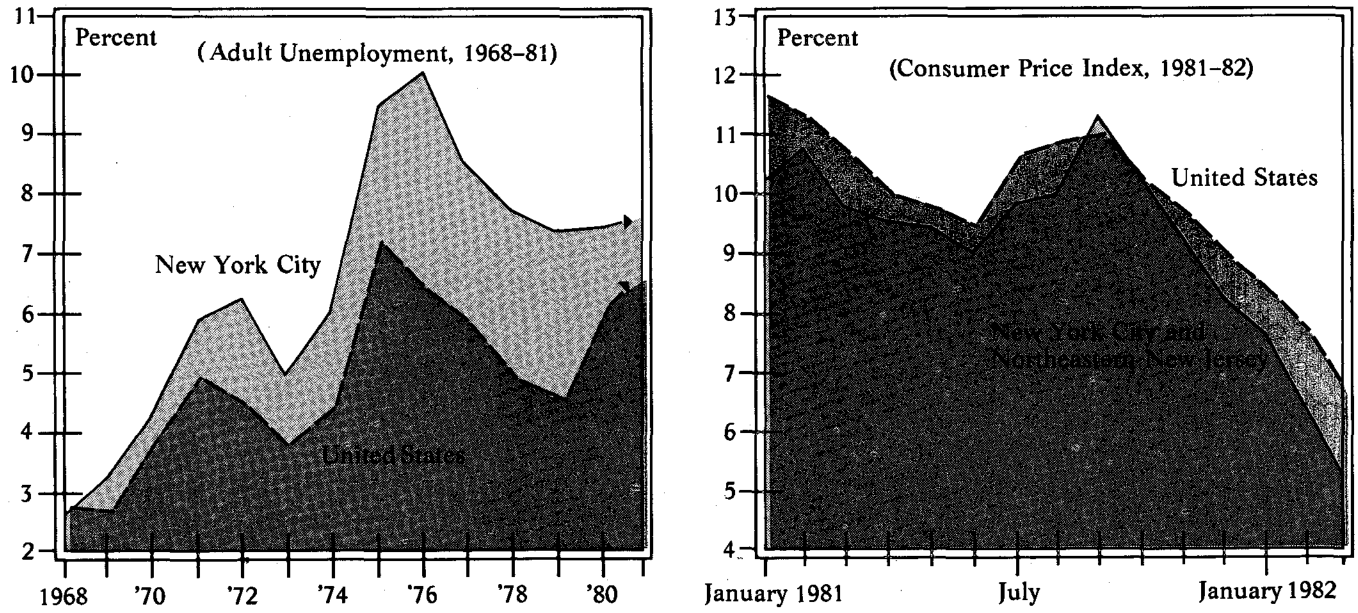
"We have certainly been feeling some of the softening in sales that has hit the economy in general," says Marvin Traub, chairman and chief executive of Bloomingdale's. "Discretionary income is being spent more carefully, and consumers are thinking long and hard before they make a purchase. We have been especially affected by the slackening in the tourist business. And that has been reflected in the sales numbers in our midtown store."

Tourism, one of New York's most important businesses, has indeed fallen off sharply. That's not surprising. Travel everywhere is down, and foreign visitors, who used to haul home suitcases full of shopping bargains from New York, are finding that with the dollar almighty again their currencies don't go very far anymore. This, in turn, has meant weaker business for hotels, restaurants, theaters, and big stores that rely heavily on the tourist trade.

The comparative robustness of the city's economy also masks divergent trends in the five boroughs. Most of the strength has been concentrated in Manhattan, and primarily in its wealthy midtown-to-downtown heart. "We have had a Wall Street, Madison Avenue, and Broadway recovery," says Ehrenhalt. "This clearly reflects New York's position as a national and international center of business, finance, culture, and the media.

"But there is a question whether such

New York and the Nation: Unemployment and Inflation



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a narrow-based recovery is sustainable," he notes. "The very strength we've witnessed in the local economy is also its main vulnerability. Job growth has been concentrated in Manhattan, and mainly from the lower tip of the island to 59th Street, and between Broadway and Lexington Avenue. Can you really have a healthy New York economy with such concentration?"

It's almost a cliché that the city's economy has been relying more and more on service jobs and less and less on manufacturing. And, in fact, according to Ehrenhalt's breakdown, a net gain of 40,000 jobs in the last two years masked a decline of 35,000 jobs in manufacturing, trade, government, transportation, and utilities, while positions in services, finance, insurance, real estate, and construction have increased by 76,000.

This shift hasn't helped the city's hard-core unemployed. Most of the new jobs opening up are poorly suited to the thousands of out-of-work New Yorkers who don't have the demanded skills. Youth unemployment averaged 31.3 percent in 1981, higher by one-half than the national average, and black-youth unemployment was an astronomical 50 percent. But for adult workers over twenty the joblessness rate has actually declined, from 8.9 percent in 1977 to 7.8 percent in 1981.

Suburban residents are benefiting more than anyone else from the increase in job openings. Between March 1977 and March 1981, over 151,300 non-government jobs were created in the city, and Manhattan accounted for 150,700 of them. Jobs were up 7,900 in Queens and 6,600 on Staten Island, but Brooklyn suffered a decrease of 9,900 jobs and the Bronx lost 3,900. And of all the jobs added to payrolls in those four years, fewer than one in four actually went to residents of New York City. Unsurprisingly, unemployment in the suburban counties of Nassau, Suffolk, Westchester, Rockland, and Putnam averaged a mere 4.9 percent last year, while the city's overall rate stood at 9 percent. And though 59 percent of all suburban residents had jobs, only 51 percent of city residents were employed.

Finally, most of the new jobs are being created by big firms, with smaller businesses helping hardly at all.

Ehrenhalt's statistics show that many deep-rooted problems remain, despite the city's remarkable ability to spring back from the quagmire of the early seventies and ride out the current recession. Nonetheless, he is encouraged by the fact that "these are issues of a growing economy and not a declining one. The city's growth offers prospects for dealing successfully with them." In how many large American cities can such a statement be made today? ■

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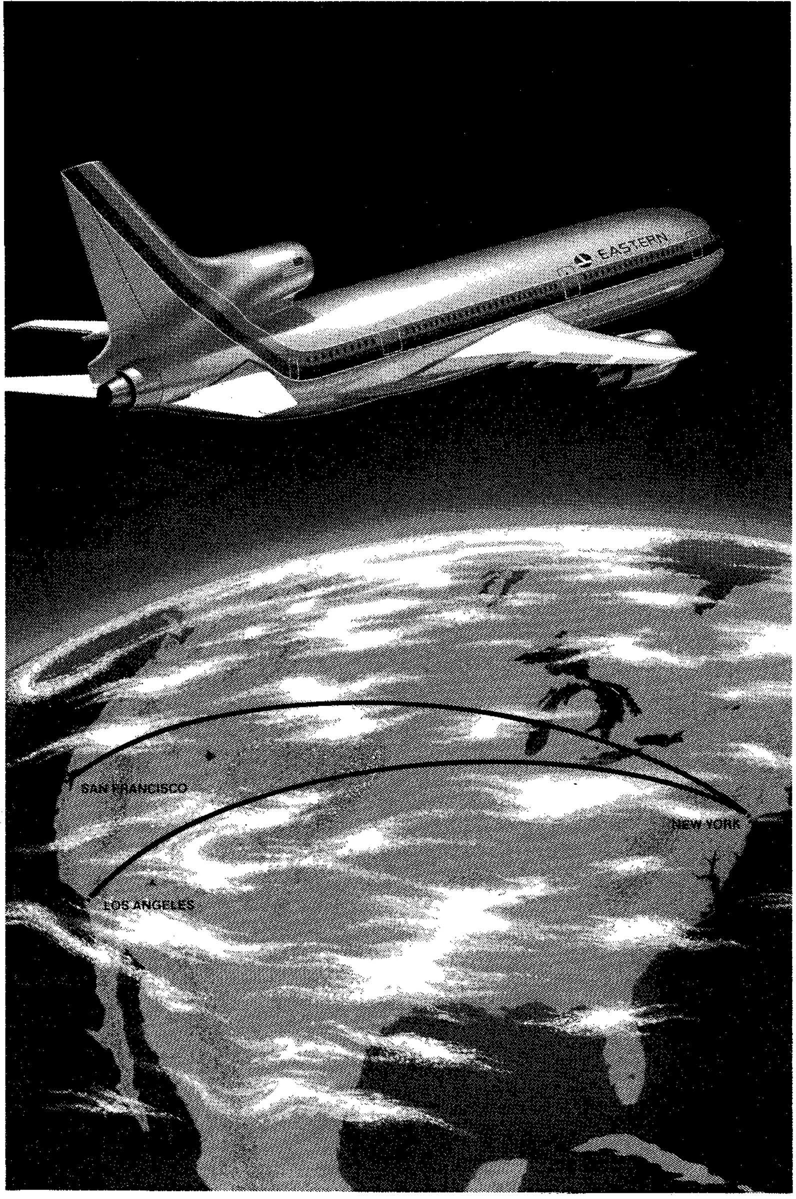

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On Madison Avenue/Bernice Kanner

RICH AND WHOLESOME

Rodale's Road to Success

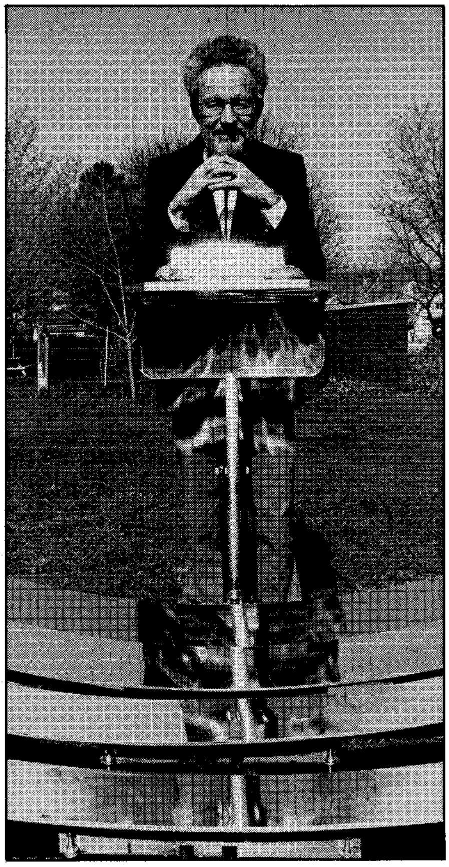
ONE FRIDAY IN MARCH, THE 800 EMPLOYees of Rodale Press opened their paycheck envelopes to find a memo tucked inside. Come January 1, 1983, smoking will be banned at Rodale, the memo said. It was signed by Robert Rodale, the bushy-haired, scruffy-bearded 52-year-old who became chairman in 1971 when his father munched on a raw asparagus spear and died of a heart attack on *The Dick Cavett Show*. Typically, the no-smoking decision was reached after consultation with employees.

Rodale Press is arguably the most idiosyncratic magazine publisher in America today. It is also one of the most successful, with revenues last year of over $98 million. Rodale's offbeat titles have attracted millions of devotees—nearly 2½ million people subscribe to its vitamin bible, *Prevention*, and more than 1 million read its firstborn, *Organic Gardening*. Two years ago, *New Shelter*, a sort of naturalist's guide to home improvement, was introduced; it has already attracted more than half a million subscribers. The company also publishes the fast-growing *Bicycling* magazine, *Executive Fitness Newsletter*, stacks of books promoting the organic and self-reliant life, and, now, *Spring*, a glossy, almost glamorous women's magazine.

Fired by a mission to make the world a healthier place, this eccentric firm in dozy Emmaus, Pennsylvania (population 11,800), has become the first sizable company in the United States to ban smoking, damn the consequences. And there were consequences. Staffers who smoke grumbled at the news, and at least one reader kicked her habit—if you can infringe on these rights of self-expression, she wrote, I can cancel my subscription to *Organic Gardening*.

The smoke blackout was the latest stunt by a company that's been pulling them ever since the late thirties, when the iconoclastic Jerome Irving Rodale veered away from the electrical-parts-manufacturing company he and his brother had set up and launched a publishing company. His goal, it seems, was more to vent his unusual ideas than to make money.

J.I., as the Rodale Press founder was known, was a man of strong opinions. At fifteen, he threw off the rigid traditions of Orthodox Judaism (son Robert is an agnostic, married to a Lutheran) and soon changed his name from Cohen to better make his way in a world he perceived as anti-Semitic. He wrote some 40 propagandistic plays—in one he blamed juvenile delinquency on white sugar. He railed against bread, milk, aluminum cookware, and fluoridation. Because of his efforts, the waters around Emmaus are still unfluoridated today. A onetime fat, cigar-smoking tax accountant, he was struck by the muse, in the person of a British agronomist who believed in compost, not chemical pesticides, in 1938. The idea blossomed into *Organic Gardening*.



Chairman Robert: *With a solar cooker.*

J.I.'s son inherited his individualistic drive, though not his flamboyant temperament. He also inherited J.I.'s indifference to, if not disdain for, money. Most of the company's profits go to research. "We keep the bottom line in perspective," says Robert Rodale. "There are other things that are important. The real problem with American business is that it mortgages its future—and society's—with its quarterly short-term-profit hunts." American business does not look out for the interests of future generations, he says. "Someone has to. We have to." Thus, his publications exhort people to "live lightly" on the earth, to grow their own, to become increasingly self-sufficient, to respect nature. "We're in a game with nature, and she bats last," Rodale says.

Rodale Press's mission has propelled it down some strange roads. Last year, when the U.S. Department of Health spiked an anti-smoking campaign, claiming Brooke Shields had too sullied an image to be effective, Rodale Press put up $68,000 to keep the spots on. When Robert Rodale became a bicycling enthusiast, in 1976, he had an Olympic-size track built and gave it to the county. He regularly donates acreage to a local conservancy.

For years, the Magazine Publishers Association tried to enlist Rodale Press by sending a form letter and a dues schedule. Rodale president Robert Teufel read the letters, then chucked them. Last year, an M.P.A. executive visited. "You ought to pay back what this industry group has done for you," he told Rodale executives. Moral obligation carries weight at Rodale. The company joined and has become actively involved. Rodale isn't vocal about its own good deeds,except about the Cornucopia Project, a massive study of the food chain in America, from field to retail outlet. But the company has run a series of essay ads on newspaper op-ed pages challenging the inorganic life. The ads warn that the country is running out of soil, that "America's snow belt has become the salt belt" (road salt, of course, damages the environment), and that "the crazy-quilt pattern of unplanned food growing" means that most of the 24,000 tons of broccoli New Yorkers eat each year is shipped in from the West Coast.

Rodale plans to keep one eye trained on the food chain while turning its other to the world of medicine, which until now has been immune to economic pressures and largely impersonal toward its consumers. (Interestingly, the American Medical Association has been highly critical of Rodale's preachings.) "People have no way of influencing their medical treatment," says Robert Rodale, and the company is organizing a "people's medical society" to find ways of improving that situation.

Rodale's nonconformity isn't limited to its good works. When I visited there, I found Rodalites constructing insulating window shades,testing berry-drying machines, harvesting catfish in tented pools, and cultivating amaranth, a drought-resistant weed Rodale is touting as a possible solution to the world

Photograph by Robert Sherbow/Uniphoto.

Together at last.

—*People Magazine*

It's like one of those sentimental movies from the 30's. Famous-actor father and famous-actress daughter, estranged by years of unarticulated misunderstanding, find new love and respect for each other (and he wins his first Oscar) by working together in a movie about people much like themselves. But it would probably never sell; it's too pat, too perfect, the ending absurdly happy.

But it's all right there in People, because it really happened. And that's why people like People. Because it's all real, and anything can happen. Because People is no more afraid to be soft and sentimental than it is to be serious and provocative. Because, better than any other magazine, People demonstrates that there's nothing so surprising, so complex, so various, so moving, as people.

Small wonder more than 19 million lively, inquisitive, acquisitive people read People each week.

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Journalism as intriguing as the whole human race.

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hunger problem. A few years ago, Rodale decided that mowing lawns was a lot of noise and wasted effort. Why not go with a natural-look "meadowscape" on most of the firm's 350-acre campus? The town said no dice; Rodale decided to shoot craps anyway and spent $10,000 to get around zoning restrictions in the interests of scientific research. (The lawn at Robert Rodale's home is still mowed.)

A year ago, *Organic Gardening* invited advertisers to a natural-foods lunch at the Four Seasons. The menu included whole-wheat rolls with herbs, cucumber soup with yogurt, and Oriental greens grown in cold frames at the company's farming-research center. The Four Seasons' manager, Alex von Bidder, couldn't recall the restaurant's ever having served radish sprouts before, or salads with bulgur.

Sometimes the company's behavior drives money away. Rodale Press has what must be the longest list of advertising taboos in the business. It won't accept ads for tobacco or alcohol, the two biggest spenders in magazines. No drugs or over-the-counter remedies. No artificial flavorings or colorings. No white flour, salt, sugar, saccharin, or monosodium glutamate. No microwave ovens. No feminine-hygiene products. No undecaffeinated coffee. Nothing, in fact, that in the company's judgment "does not contribute to the good health and well-being of our readers."

Rodale has not meant to snub the ad community, but some advertisers feel otherwise. "They have long memories," says Teufel, Rodale's silver-haired president and yin to his boss's yang. "Sure, there's some undertow, some elbowing under the table."

That has the company antsy, particularly now that it has modified its tune and become more lenient. A year ago, Rodale had a twelve-page list of things it wouldn't advertise—"so complicated that at times we didn't even understand it ourselves," says Teufel. Now the list measures half a page. "We used to say readers wouldn't expect to see frivolous stuff in our pages, so we wouldn't carry it. The surprises we got from our research persuaded us to carry many of the unexpected ads." In March, Robert Rodale even forsook his traditional plaid flannel shirt and Earth shoes, though not his trademark bola string tie, to attend an advertising party, but he looked somewhat adrift and sneaked out early. "I'm not thrilled with cocktail parties," he admits. "I go when I have to. My natural bent is to be a thinker, to analyze the big picture. I prefer chatting with advertisers in small groups at their agencies, about gardening, for instance." Teufel, a former fraternity president, loves cocktail parties.

The party Robert Rodale dressed for, as well as the advertising push, in fact, was for *Spring,* a two-month-old magazine for the so-called high-energy woman. This is the press's first excursion into the glossy mainstream. (Rodale used to publish the glossy trade magazine *Theatre Crafts* but sold it last fall.) It is also Rodale's greatest gamble and the first magazine in which the chief himself doesn't actively participate. "I've wanted to keep my hands in the magazines, but in this one I don't," he says. "It's just another step in breaking out of our text orientation and showing we're growing with the times."

Spring marks a clear evolution, but it is still very much Rodale. "You won't find the usual froth of women's books here," promises Teufel. "We won't do miracle diets, high fashion, or hot trends. We won't show fashion for fashion's sake, but to talk about quality, comfort, and durability."

The initial issues grope toward that definition; the May issue, for example, features a guide to swimsuits that let you "look fabulous and actually MOVE at the same time." It also carries ads for Personal Touch "cosmetic shave" razors, Epris perfume (a "most provocative fragrance"), and Stayfree Maxi-Pads, all new to Rodale.

The change has not gone unnoticed. "Rodale puts out a particular kind of publication: extremely utilitarian but not slick," says Joseph Ostrow, executive vice-president at Young & Rubicam. "*Spring*'s a little different, but still birthed from the same philosophy of reader service. Rodale books are nuts-and-bolts consumer magazines, very detailed on the issues they cover. This hasn't been done in women's magazines before."

Rodale Press is getting more mainstream at a time when the self-energy, solar-energy doctrines it has long preached have come into vogue. But there is still enough quirkiness about the company to convince marketers that it remains a maverick.

"I'm not saying we're not," Rodale responds. "Ask someone in another company what his corporate purpose is other than making money and he'd hem and haw and his jaw would drop. He wouldn't know what to say. Anyone here could tell you what our purpose is. In that way we're different. But there are large areas where we're just like everyone else. My wife and daughters [all of whom are involved in the company] wear makeup. I have eaten at McDonald's [though more often for research than for sustenance—he finds the food too salty and fatty], and I do take a drink once in a while.

"We're not out to create some puritanical world. We live in the real world," he says. "I *don't* want to be considered the Jerry Falwell of the health movement." ■

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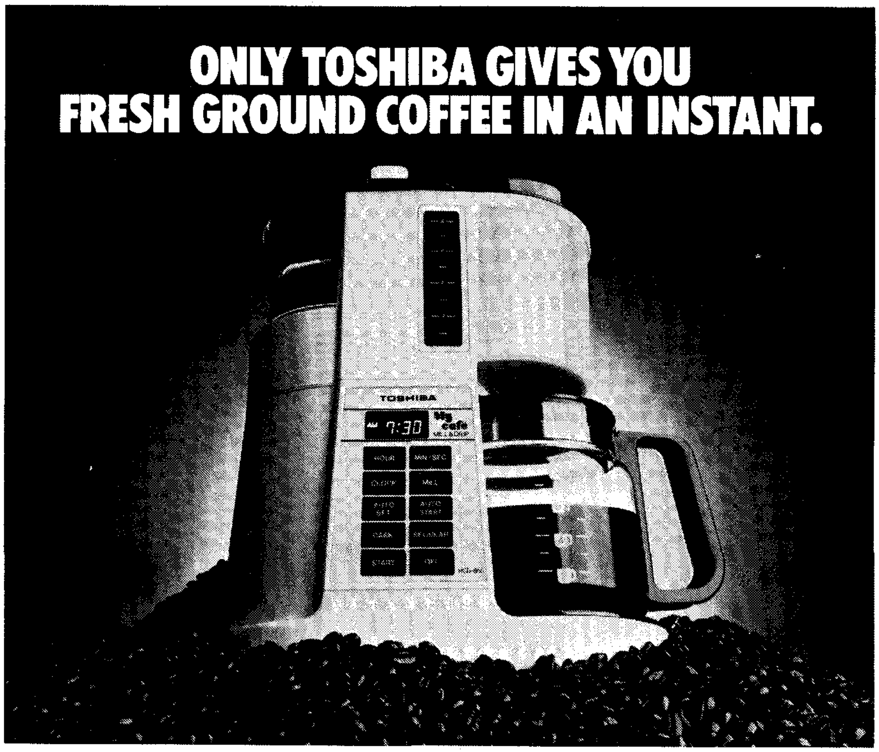

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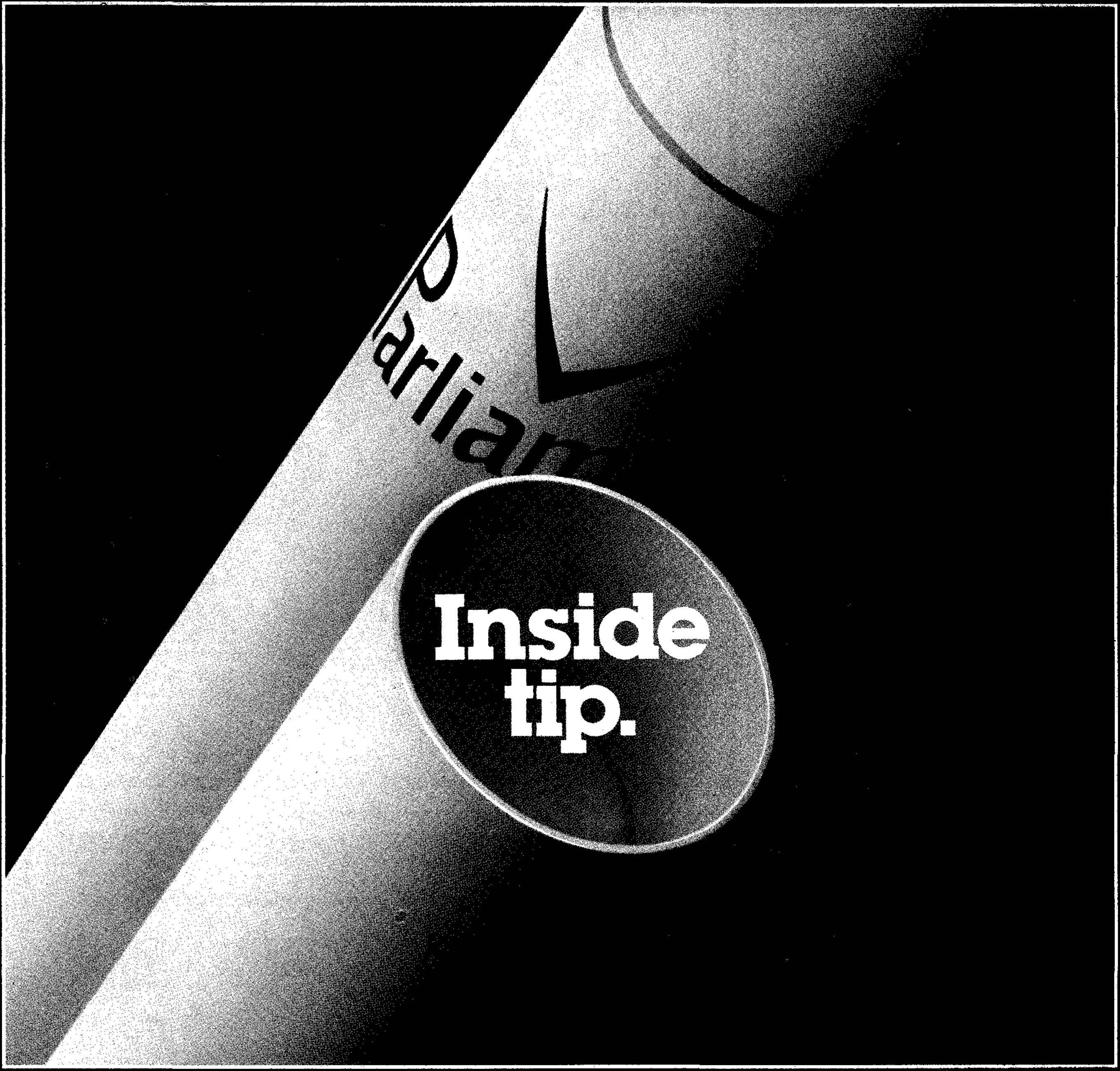
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Cityside/Frederick Allen

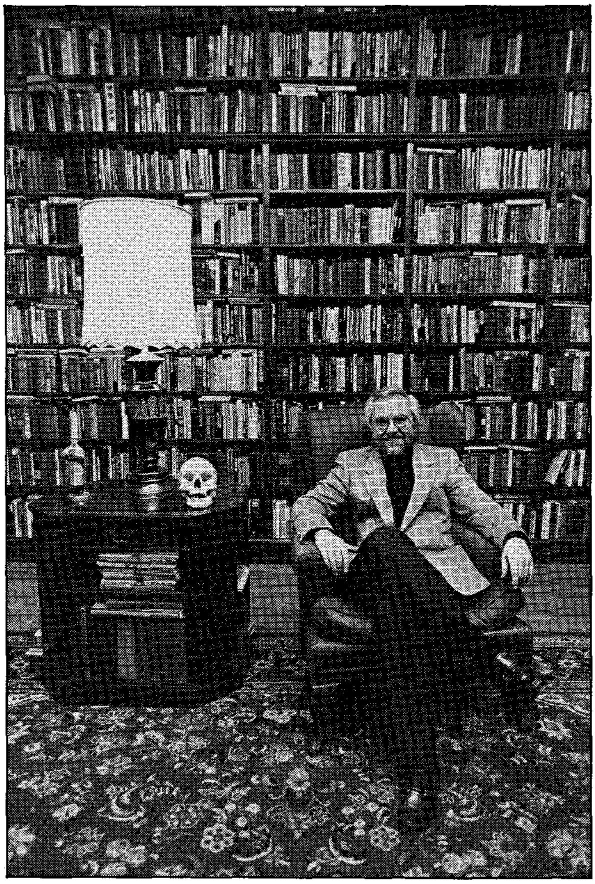
MYSTERY MAN

The Armchair Detective

OTTO PENZLER, A SOFT-SPOKEN, UNassuming, bearded man of 39, sits in a leather-covered chair in one of those offices that are really well-appointed living rooms with a large desk at one end. Every inch of wall space is taken up with books, from the floor to the ten-foot ceiling. From this room Otto Penzler commands a small empire of murder, base motives, sinister plots, and masterly detection.

The room's door leads to a short hall lined with paintings and drawings and cartoons of Sherlock Holmes, most behind glass. The hall opens out to the Mysterious Bookshop, two floors, at 129 West 56th Street, of books with titles like *Murder Must Appetize, Your Eyelids Are Growing Heavy, Mind Over Murder,* and *The Burglar Who Studied Spinoza.*

Otto Penzler is a self-made, one-man locked-room industry. Owner and proprietor of the bookstore, he also runs the Mysterious Press, which publishes works by leading authors of mystery, crime, suspense, espionage, and detective fiction. It is a most unorthodox enterprise, a small press that advertises very little, has no national bookstore distribution, prints editions of only 3,000, and yet publishes writers like Stephen King, Ross McDonald, and Isaac Asimov—and makes money doing it. Penzler also publishes *The Armchair Detective,* a quarterly critical journal of whodunits, and last year his Mysterious Literary Agency was launched when he agreed to represent Sherlock Holmes himself—the literary estate of Arthur Conan Doyle.



Mystery loves company: *Otto Penzler and friend.*

"Everything is connected with my own interest," he says, "my hobby, to use the lightest word. My passion, my obsession, might be more accurate. Mysteries."

Seven years ago, this empire was a dream. Penzler was putting out the ABC corporate newsletter and writing books for teenagers about demolition derbies, shark hunting, hang gliding, and white-water rafting. It all seemed unreal—he never did any of those things. "I learned enough about hunting sharks to firmly convince me that I wanted no part of it," he says. "Wouldn't it be fun to jump off a volcano in Hawaii and float around in a hang glider? Well, anybody who does is insane."

He had been a full-time sportswriter for the *Daily News* before he joined ABC, and he spent one high-pressure year as the sole writer of *The Reasoner Report* for radio. But, all along, his greatest passion lay elsewhere. From youth, he had been an avid book collector, spending all he could on rare editions, mostly mysteries, even when he was making only $42 a week. In the early seventies he co-wrote a reference work for mystery fans, the *Detectionary,* and he kept having thoughts about scrapping his whole career and shrouding his life in mystery. Then he had an idea how.

"It struck me," he recalls, "that there were two things wrong with mystery publishing. The first is that people were embarrassed about it. They regarded mysteries as second-class literature, frivolous stuff, popular culture, which is pretty upsetting. The second thing is that in mysteries the short story is a splendid form. In fact, it's the natural form, because most mysteries hinge on a twist, a single plot device, and very often in a novel it's all padding. But publishers don't publish short-story collections, because, they say, they don't sell. I decided I would like to publish story collections from major mystery writers in a way that shows we are proud of what we're doing." Murder lib, sort of.

He knew nothing at all about publishing, but in 1976 he quit ABC and, working in his Bronx apartment, set out on his mission. "I went to Robert Fish, the writer, and said, 'I want to publish books. Could I have permission to collect some of your stories?' He's a member of the Baker Street Irregulars—the Sherlock Holmes organization—as am I, so I thought he'd be tolerant, and he was.

"Believe me, I was a novice. I'll give you one example of how naïve I was, and this is humiliating. I said, 'If I price my books at $10 and print 1,000, I'll make $10,000. If it costs me $6,000, I'll make $4,000 every time I do a book.' And then I learned that bookshops get a 40 percent discount. Any fool knows that."

Nonetheless, he persevered. "I took down the Yellow Pages and looked under 'Printers.' I called one and said, 'I want to print a book.' He said, 'How big a book?' I said, 'Big enough to hold these eight stories.' Well, he produced the book, as he said he would, and I paid him, as I said I would. I've never sold 1,000 copies of that book. But from the third book on it really became easy.

"We publish two editions, a regular edition and a limited edition, numbered, signed, in a slipcase, for collectors. This is the kind of treatment that poetry writers and an occasional major novelist get, Updike or Roth. Philip Roth is a better writer than some of the mystery writers around? Not at all."

Because large publishers would never think of issuing collections of a single mystery writer's stories, big-name writers have been more than happy to accept Penzler's offers. Generally, the stories have been previously published in magazines, *Playboy* or *Ellery Queen's Mystery Magazine.* "The big publishers are only set up to publish major, mainstream, commercial books," says Brian Garfield, whose *Checkpoint Charlie* was recently released by Penzler, "and if their salesmen don't like a book, it doesn't sell. The abandonment of certain

Photograph by James Hamilton.

areas by the big offices has left room for smaller publishers to come in."

Cozily settled in its publishing niche, the Mysterious Press has now released seventeen titles and sells them mainly by mail to people on Penzler's gradually assembled list of collectors and connoisseurs. A few copies are sold through bookstores, but only through those that agree in advance not to return any unsold copies. "Nobody tells a bookshop you can't return a book," Penzler admits. "It stops 50 percent of our sales." But the paperwork would be staggering, and Penzler does not care for paperwork or for a big staff—he has four assistants, including his wife. For the same reason, his authors always get their entire royalty payments up front.

In 1979, encouraged by the success of the press, Penzler decided to open a bookstore. Again he knew next to nothing, but this time it was easy. First, he bought the six-story walk-up on 56th Street and moved into a vacant apartment. The following day his wife-to-be arrived from California, and she moved in. He recruited respected mystery authors to help with carpentry: "Donald E. Westlake and Brian Garfield built our bookshelves, with my wife. Justin Scott designed them. He measured. I promised them a brass plaque with their names on it, and three years later we've finally got it. April 13 we had our third-anniversary party—we opened on Friday the thirteenth—and raised the memorial plaque."

That same year, as Penzler was buying and renovating the building, opening the bookstore, moving, and marrying, he acquired *The Armchair Detective.* It had been started twelve years earlier by a mystery fan in White Bear Lake, Minnesota, and had become a chronic money loser. "It was about $15,000 in debt. I assumed the debts, and bought the back issues. The magazine suffered for a year. It's straightened out now." Its 2,500 readers are treated to 90-odd pages of articles like "Adolf Hitler and John Dickson Carr's Least-Known Locked Room," "Murder Can Happen Anywhere," "Raymond Chandler's Self-Parody," interviews, reviews, and a regular column on Rex Stout.

As soon as he had the magazine back on an even keel, Penzler decided to further the mystery cause in yet another way and became a literary agent. That was last year. What next?

"There may be a movie theater in the next year," he says. "The Mysterious Cinema. It would be fun to do. A nice thing, like the bookshop. I'd love to have a place where someone could go on a Thursday night, without even looking in the newspaper, and know that they're going to see a terrific old mystery. I have no idea if it is going to work or not, but my instinct says it will." ▬

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The National Interest/Michael Kramer

EL SALVADOR: WHAT TO DO WITH THE 'MAD MAJOR'?

New Bobby vs. Old Bobby

SAN SALVADOR

IT ISN'T DIFFICULT TO SEE ROBERTO d'Aubuisson. A five-minute taxi ride from just about any point in San Salvador will take you to the legislative assembly, a low, white stucco building that resembles an American-high-school auditorium. One guard will frisk you while others with submachine guns watch nervously. Once inside, all you have to do is fight for a seat. By early morning, the few hundred spectator places have been staked out by a horde of d'Aubuisson fanatics, mostly well-dressed women, who squeal whenever d'Aubuisson appears, or speaks, and who jeer at his enemies. If d'Aubuisson had a gavel, it is obvious that he wouldn't use it.

He sits there, all of 38 years old, at the center of the dais, a thin, wiry man who looks like a young Eddie Fisher and who acts like Billy Martin. Mostly he fidgets and chain-smokes as his eyes dart about the room. When he speaks, it is in a staccato manner. He rarely stands, but when he does, the elevated heels on his boots make him appear much taller than his five feet six inches. D'Aubuisson looks out at the assembly's deputies, who often mingle with the foreign press. The press, in turn, sometimes sit in the legislators' seats.

The scene seems comic, but the business is serious—and these days the business is almost at a standstill. The March 28 election that stunned the world is a distant memory in El Salvador. As this is written, d'Aubuisson's coalition of right-wing political parties is still deadlocked with its centrist Christian Democrat opponents. At issue are the exact powers the provisional government will have until presidential elections are held—supposedly next year, but perhaps the year after, or never.

It wasn't supposed to be this way. If anything, the power of the United States, as represented by its economic and military aid (over $320 million in 1982), was thought to guarantee an acceptable solution: a coalition government of national unity, a decrease in the indiscriminate killing of civilian innocents, and a pledge to continue the business and land reforms of President José Napoleón Duarte. So far, though, the worst fears of American policymakers have been frighteningly close to reality: Roberto d'Aubuisson, the 'Mad Major,' may soon end up running the country—in fact, if not in name. In the past few weeks, the United States and the Salvadoran military—which is moderate compared with d'Aubuisson and which wants America's aid to fight the war—have struggled to cut a deal. But d'Aubuisson has defied everyone.

El Salvador will soon inaugurate a provisional president. He is Alvaro Magaña, the consensus choice of the army, the Christian Democrats, and the United States Embassy. But it is already clear that nothing much is going to get done in El Salvador for a long time without the support, or at least the non-opposition, of Roberto d'Aubuisson.

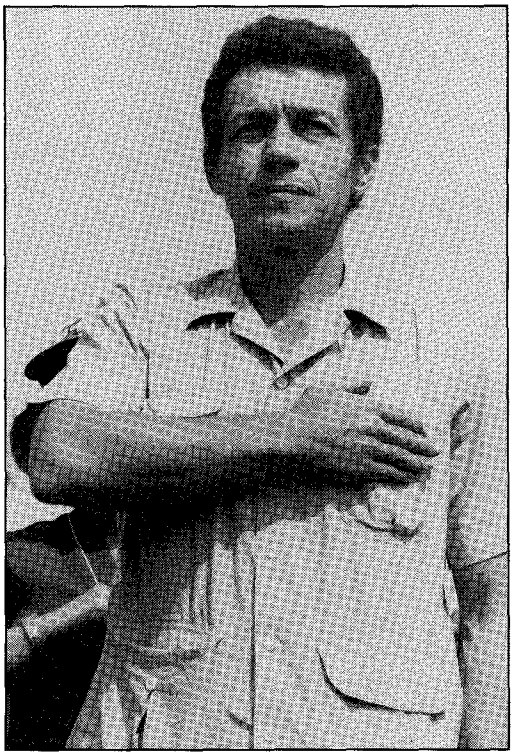
The Americans in El Salvador saw it all coming and began their revisionist history even before the polls opened on March 28. D'Aubuisson, they said, was a "new Bobby, a good Bobby." Or at least a Bobby who the United States desperately hoped would be good. "I'm not saying d'Aubuisson is a sweet guy," said American ambassador Deane Hinton two days before the election, but "he has come in here and played the democratic game.... We must not prejudge him."

In the hours following the election of the constituent assembly, d'Aubuisson was a model of conciliation. "It is one thing to be rough on opponents," he said. "It is another to govern.... At no time will we take one step backward with regard to the changes that have been taken in our country."

The rhetoric sounded fine, but the content of d'Aubuisson's future performance soon became clear. Two days after the election, the right-wing parties declared that their combined-vote total—rather than the Christian Democrats' plurality victory—constituted the majority will of the people. This being the case, the rightists said, there would be no room for the Christian Democrats in the new government.

The United States swung into action, and the rightists' plan was stymied—at least temporarily. The next few weeks resolved nothing. And, finally, the Salvadoran military, which was trying hard to stay above the fray, called the parties together to read them the riot act. "You may have the votes," the army said, in effect, "but we've got the guns—and the new government will include everyone."

"But the bastards wouldn't even listen to the military," says an American diplomat. "No one, at least not us, realized the depth of the hatred that the right feels for Duarte and the [Christian Democrats]. They hate them almost more than they hate the guerrillas."


Roberto d'Aubuisson: *A patriot or a fascist?*

So the military called a second meeting. "What they said to the right," says a politician who was there, "was that there would be three candidates for provisional president, and since two of them were unacceptable, that left Alvaro Magaña," a lawyer and economist with close ties to the military.

The army's dictate sent d'Aubuisson into a frenzy. He convened the right-wing parties and had himself named president of the constituent assembly. "That was just to show everyone that the United States and the Salvadoran army couldn't set all the terms," says an American diplomat who has been involved in the mediation.

D'Aubuisson's election was more than a mere formality. The constituent assembly has the power to "modify" the agreement to hold presidential elections in 1983, to write a new constitution, to do just about anything it wants. Already it has passed a few decrees that appear to undermine the Duarte reforms. In other words, the "new Bobby" seems to be just the "old Bobby" by another name—an assessment Ambassador

Photograph: Sipa Press/Black Star.

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Hinton isn't *quite* willing to share.

Seated in a porch chair near the swimming pool of his heavily guarded house in the San Benito section of San Salvador ("It's nice if you like living in a prison"), Deane Hinton appeared tired and depressed. He would soon leave for yet another meeting with the political parties, working on the deal to select Magaña. He was obviously upset with d'Aubuisson's latest shenanigans. Hinton had recently said the United States would "continue in any case" to support the Salvadoran government, but that was before the true meaning of a rightist-controlled assembly had begun to come clear.

"D'Aubuisson is intelligent, but impulsive," said Hinton. "He's got a lot to learn.... He's pretty astute, but he's also capable of going off the deep end.... I'm sure he's changing. The question is, is he changing his approach outside or on the inside? Is he gradually changing his approach to the world, or is it just image? ... He could be a patriot, or he could be a fascist."

For most of d'Aubuisson's life, "fascist" would appear to be the more appropriate description. His entire military career was spent in intelligence. He took intelligence courses in New York and Virginia, and he studied "Communist infiltration" in Taiwan. He was cashiered from the army by a reformist junta eager to purge the military of hardliners, and he has long been considered a fringe radical in El Salvador. He has been linked to various military coups and specifically to the March 1980 murder of Salvadoran archbishop Oscar Arnulfo Romero.

Many of the peasants with whom I spoke know him only as the commander of the death squads, and the New York *Times* has identified him as the founder of the White Warriors Union, an extreme paramilitary group. The White Warriors are infamous for their 1977 "War Order No. 6," a threat to kill any Jesuits found in El Salvador after a certain date. The slogan was "Serve your country, kill a priest." D'Aubuisson has also been blamed for last year's rifle attacks on the U.S. Embassy. Robert White, the former U.S. ambassador to El Salvador, told Congress that d'Aubuisson is a "pathological killer."

Though he's never admitted his involvement with the death squads that roam Salvador, in a March 1981 press conference d'Aubuisson expressed sympathy, if not admiration, for their mission. "It is not that I do not believe in their existence," he said of the death squads, "but they are an instrument [that] the public security forces need ... as an outlet."

D'Aubuisson invented his ARENA party only five months before the recent election. On the stump, he promised to "exterminate" the guerrillas in three months of fighting "without limitations. ... Our liberty will be earned with the red of bloodshed."

D'Aubuisson hasn't yet had the chance to implement a scorched-earth policy—and he may be restrained by the provisional president or a recalcitrant military. But already, at a time when the war with the guerrillas has been relatively quiet, the rate of wanton murders of civilians has increased. The exact numbers are in dispute, as is almost everything in El Salvador, but even Ambassador Hinton confirms the trend.

Hinton has a theory. He believes that violence begets violence, that "extralegal violence on the right is correlated fairly closely to guerrilla bombings, and that when you get your name on a right-wing [hit] list, you're dead. If my theory had any validity at all, the killing would have decreased since the election, since the guerrilla violence has gone down. Yes, there's something wrong with the theory."

What's wrong with the theory is easily stated. Since the March 28 election, President Duarte and the Salvadoran army have been either unwilling or unable to control the violence. Whether a new government can handle the problem, or whether, with d'Aubuisson in a key role, it will even want to stop the killings, remains to be seen.

"This has been a sick society for a long time," said Deane Hinton. "We're working with the people who are trying to change it. Things are evolving. I hope I can still say that in a month or so. But even if I can, it'll take a generation, at least, to change this place. I hope we have the patience."

Whether America will have that patience depends on the final makeup of the new Salvadoran government and the policies it pursues. No doubt the Reagan administration will seek to continue supporting the government no matter what, since the president places fighting leftist guerrillas above everything else. But Congress has the power to cut off the money, and Congress is anxious about the random murders. Already there have been renewed calls on Capitol Hill to wash America's hands of the mess.

What would happen if Congress turned off the spigot? The consensus in El Salvador seems to be that the right would immediately seize power—and the slaughter would become even worse. Cutting off aid may seem like the humane solution—assuming the killing continues unabated. But if the consensus prognosis is correct, what will the United States really be buying? America's only leverage is its economic and military assistance. D'Aubuisson's ascendancy indicates the limits of that leverage, but throwing in the towel would be the stupidest thing to do. ■

IN AND AROUND TOWN

By Ruth Gilbert

May 3 through 12

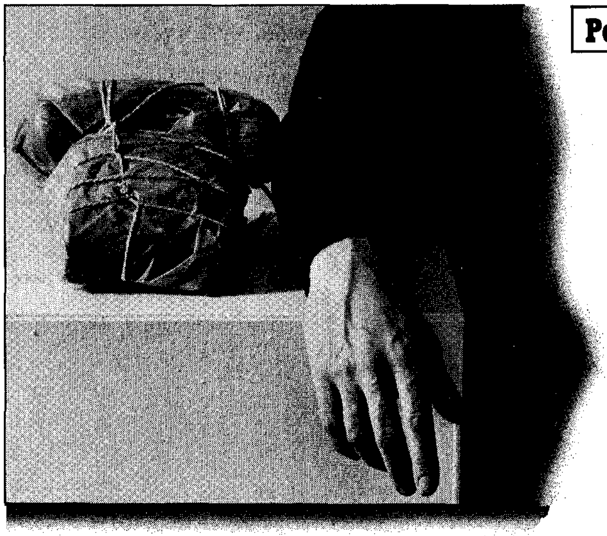
S	M	T	W	T	F	S
	3	4	5	6	7	8
9	10	11	12			

Lo, the winter is past, the rain is over and gone; the flowers appear on the earth. Tulips—50,000 of them—are blooming at the Queens Botanical Garden. Staten Island's High Rock Conservation Center offers weekend flower and bird walks through May 15—call 987-6233. And the Brooklyn Botanic Garden is holding its first annual Japanese-cherry-blossom festival, through May 9—call 622-4433.

Time After 'Time'

This great old trumpeter, Cladys "Jabbo" Smith, of *One Mo' Time!* fame, moonlights at Lush Life, 184 Thompson Street, every Sunday in May. This is his first engagement in a New York club since the fifties, when he appeared quite frequently.

Photographs: center right, Anthony Stein; bottom left, Nancy Eliot; bottom right, Christian Steiner.



Portraits of the Artists

"Twenty-Five Artists" is both title and description of a collection of photographs by Marvin W. Schwartz at Neikrug Photographica, Ltd., May 11 through June 12. Among those snapped are Naum Gabo, Tomi Ungerer, Louise Nevelson, Claes Oldenburg, and (left) Christo.

The Emperor's New Bird

John Schuck stars and Ellen Barnett plays a peacock in Charles Strouse's *Nightingale,* a family opera based on Hans Christian Andersen's story. The very opulent production, with sets by Oliver Smith, may be seen at the First All Children's Theatre.

At the Circus

The three big rings of the Ringling Bros. and Barnum & Bailey Circus have been set up in Madison Square Garden for over a month now, and the show there will keep enthralling children of all ages through May 31. Michu, billed as the world's smallest man, deals gently with his dog.

Los Angeles in Brooklyn

Victoria de los Angeles, one of the great sopranos of our time, appears with the Brooklyn Philharmonia May 7, 8, and 9 at the Brooklyn Academy of Music. Lukas Foss conducts the program, which includes Ravel's *Shéhérazade,* a song cycle for solo voice and orchestra.

The Importance Of Being Henry

By Marie Brenner

THE HABITS OF THE DIPLOMAT DIE HARD, SO THEY were just a shade late. Billy Graham had stopped in to visit on his way to the Soviet Union, they said, and that had thrown off the schedule. So they were walking briskly through the lobby of the Ritz-Carlton. Inevitably, heads turned, and the sprinkle of Bostonians began to react: It's Kissinger . . . the Kissingers . . . *there goes Henry Kissinger*—the aura still glowing after five years out of power. The bodyguard followed at a discreet distance. As the Kissingers moved toward the waiting limousine on Newbury Street, they passed the hotel newsstand, and, of course, there it was—the dread *Atlantic,* with his face on the cover as the illustrator had imagined it, bloated and evil, shadowy, filled with wiretaps, Ellsberg treason, and secret weakness, staring out like some kind of memento mori. Chipping away at everything he had contributed to the world, after he had survived so much: Cambodia and Morton Halperin, the congressional committees and the shah. It was all back again to give succor to his enemies, pause to his friends. Yet another assault just after he had come through the triple-bypass heart surgery and another tragedy, probably the worst blow, the death of the father he revered.

It was the operation that had brought Kissinger to Boston for a checkup and to Locke-Ober this night to honor his surgeons from Massachusetts General Hospital. He had dieted off 27 pounds since the operation, in February, and he was planning to go a little crazy, chucking the poached sole for the evening, feeding his heart doctors on steak and béarnaise. Upstairs waited a long table and eleven specialists with their wives; later would come, for the host, Wiener schnitzel à la Holstein, and his mood, despite *The Atlantic,* was soaring, his spirit, like his body, almost light.

Kissinger understood very well that he was not welcome in some Boston circles, but this group was not one of them. Far from it: These men had had the most intimate relationship with him. He had given himself over to them with great success. He could relax. Kissinger knew nobody at Locke-Ober was going to demand whether he had, in fact, put the taps on his friend Marvin Kalb. He could kid his doctors about "taping me in intensive care" and "leaving the tubes in to control me." He could be the Kissinger who charmed Chou and Sadat and Jill St. John, who regaled tables at Chequers and the Elysée with the self-deprecating wit, a survival technique he had used for years, deflecting all potential adversaries, even when there was no adversary to deflect.

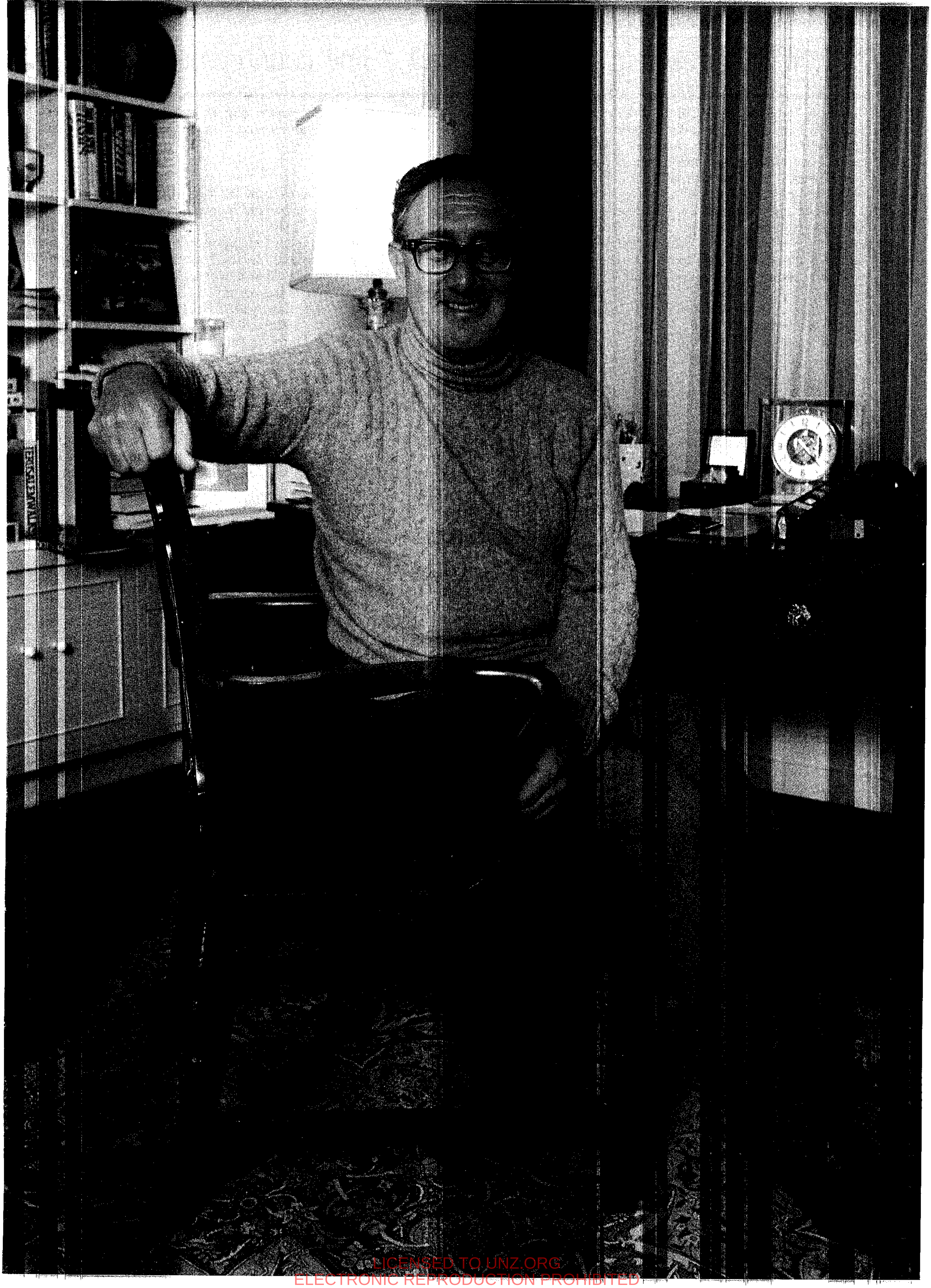
And so Kissinger laughed loudest of all as he told a story about his father and how he had dealt with the meta-celebrity his son had become. Thirty-two scrapbooks Louis Kissinger had filled with articles detailing his son's activities. His method was precise. "When a writer wrote three critical things about me," Kissinger said, "then my father would retroactively cut out all the rest of the writer's stories, so that through all the books there were gaping holes. The fault in my father's system was that he was very literal and guileless. So if a writer would describe me as 'Henry Kissinger, the brilliant statesman, the architect of foreign policy, responsible for the mass murders of Cambodia,' my father would leave *that* article in. At least they had called me 'brilliant.' He never understood what the real meaning was."

Louis Kissinger had survived 95 years not understanding real meanings; his son had his own methods. No matter that all the scurrilous tales about his early years with Nixon—and some new ones—were being told again. That night, Kissinger seemed beyond it; there was no tension around him, no shifty eyes. He was transcending, as he would phrase it, the latest barrage in his own way, talking Falkland Island strategy and Sadat, reliving his operation with his doctors even though he had no tolerance, he said, for the sight or the memory of blood.

THAT KISSINGER WOULD SURVIVE AS A STRONG figure out of office was never in question—his mind was too subtle, his intelligence too developed, his defense mechanisms too sophisticated for him to be anything less. The surprise is how much prestige he commands, how sought-after he is. Not for Henry Kissinger the oblivion of other ex–secretaries of state, cloistered in a law firm, locked away in an investment-banking house. He has kept his influence over foreign affairs by his constant lecturing, at $15,000 an appearance, his consulting work, and the publication of two exhaustive volumes of memoirs. Lest we forget, here is Chile, Moscow, San

At home: *In the study of his River House duplex.*

Photograph by Harry Benson.



Clemente, Le Duc Tho, China, Israel, Brezhnev, and Mao, Super-K hurtling from crisis to crisis, shuttle to shuttle, detailed in three pages for every day in office. If there is little perspective in any of it, there is the image of how smart and how powerful he really was, all of it confirming what he told me recently: “I had to act for a time as a substitute president.”

As Washington flounders, Kissinger’s reputation ascends, his management of foreign affairs, however controversial, inspiring a nostalgia for him in many circles. If he were renamed secretary of state tomorrow, the stock market would probably shoot up a dozen points. This, despite all the criticism, despite Cambodia, Iran, the wiretaps, the fawning over Nixon, the war-criminal talk. Yet, Kissinger seems to levitate above everything, and there are many reasons for this: his brilliance, his personality, the charm he can exude.

Kissinger’s survival tactics have been masterly. His best defense has been no offense: He rarely answers a charge, issues a denial, or lets a *mea culpa* slip out. What he does is quite clever: He questions the motive of the accuser, usually with a wry smile. Kissinger has alienated both the far right and the far left, a perverse accomplishment few others could have managed. Perhaps each side cancels the other out. While no one has been paying much attention, the revisionism of the times has revised Kissinger too, enabling him to move beyond his critics and endure not as a pariah—far from it—but as a figure of eminence, a one-man A list.

His escape to New York may have saved him. Here the lone cowboy can protect himself from the political cross fire, the who’s-up-who’s-down, as he puts it, of Washington life. Here he can be shielded from Harvard and its moral pieties; anyway, Cambridge didn’t welcome him back. That kind of intellectual rigidity has never found favor on the New York dinner-party circuit. It’s a rare Manhattan guest who might be discomfited watching the butcher of Cambodia across the table spooning up his sorbet. Accomplishment, brains, and power banish moral ambiguities in Manhattan drawing rooms. And so, at 58, Henry Alfred Kissinger is surrounded with friends from every world—Brinkleys and Buckleys, Ribicoffs and Rohatyns, Arthur Schlesinger, Lane Kirkland, Mollie Parnis, Isaac Stern, Zubin Mehta, Simcha Dinitz, Barbara Walters, even the de la Rentas. He is a refugee no longer in exile, cosseted by his wife, Nancy, a blond Labrador named Tyler, bodyguards, a Georgetown house, a staff in Washington, a River House duplex (with, it is said, bulletproof windows), and an income of more than $500,000 a year.

ONLY RARELY NOW DO THE ACCUSATIONS OF THE past come back to haunt him, as they have in the *Atlantic* piece, by Seymour Hersh, all of it gruesome and assiduously detailed. There is the word of Roger Morris and Morton Halperin, from Kissinger’s staff. Kissinger is portrayed as devious, double-dealing, out to sabotage his subordinates to stay in good with his boss. Leakers were to be destroyed. Kissinger, Hersh says, ordered almost every wiretap. It’s all there: Nixon’s drinking, Ellsberg’s sex life, the duplicity of small men struggling to win vicious power games.

The irony was that Kissinger would wind up in Boston just after the hometown magazine hit the stands, the perfect setting to observe the Kissinger defense strategy in action. When he was quizzed, his behavior was paradigmatic. He was sitting in a wing chair at the Ritz-Carlton on a beautiful spring morning, trying to describe his foibles, how, he said, “I have never been able to gauge my enemies.” It seemed the moment to bring up *The Atlantic.*

“Have you read the piece?”

“I have. I don’t want to comment on it.”

“But being characterized as so evil, that must upset you.”

A pause. “But in this case, if you read the statements of the author which he made when he started this article, and what he said to people—this is the view with which he began.”

“Do you mean that you feel Hersh was out to get you?”

“That is what he has said. I don’t know him. Did it upset me? Yes. But I don’t want to get into a debate with him.”

“Is this like a final chapter of Watergate for you?”

“I don’t think this is a final chapter of Watergate. It doesn’t bring back the experience, because it has no relation to reality, not the reality I know.”

So, by saying nothing, he had said something, put the screws into Hersh without a real accusation, yet tried to rise above the substance of the text. All the same, Kissinger was in a very good mood. He had strolled on the Boston Common, down Boylston Street, and had been recognized several times. As he walked, he chatted about Nixon, saying he had yet to hear from him although he thought he had treated the ex-president very kindly in his book.

Hands across the patient: *With his surgeons Mortimer Buckley and W. Gerald Austen.*

“So, what *was* the story with Nixon’s drinking?” I asked, and for Kissinger no simple answer would do. Clearly, he felt the need to defend. “You know,” he said, “these assistants of mine like Roger Morris who Seymour Hersh quoted in *The Atlantic* only worked directly for me for six months in 1969. How can they remember what went on thirteen years ago? How can they remember one incident when I might have said something about Nixon having had too much to drink? At any rate, it isn’t true.”

Fairly cool, but not for long. The next day at River House, in New York, there was the magazine, opened, right by Kissinger’s unmade bed. He must have been rereading the article and worrying what to do. And so he rescheduled an appearance on *The Phil Donahue Show* he had canceled some weeks before, even though he had been told by friends, “Henry, you’re too big for daytime TV.” Kissinger wanted to talk about

Photograph by Steve Liss/Gamma-Liaison.

says Nancy Kissinger, 'well, that nobody could turn down'..."

The power aura still glows: *Kissinger smiles for paparazzi at the American Film Institute, in Washington.*

his book; Donahue wanted to talk about Hersh. So his performance was out of pattern: Boxed into a bad situation, he gave a brief answer, calling the Hersh piece "gossip and innuendo." That was about it. Even that little was uncharacteristic; Kissinger is usually very measured in his responses. But he may be less so since his father's death. He is suffering terribly, his friends say, and might be re-examining his *modus operandi,* wanting to indulge in self-justification, wondering if he could have been a better son.

That he would be so disquieted shows how much he has changed from The Other Kissinger, the corseted "secret swinger" who issued White House edicts. That Kissinger's style, with its undertones of Metternich, he capsuled elegantly in *Years of Upheaval:* "There are many occasions in diplomacy when dedication is measured by the ability to pretend indifference when every fiber strains for getting to the point."

PRETENDING INDIFFERENCE IS USEFUL FOR KISSINger now only in rare situations. He no longer needs to strain at much of anything. Or so he says: "My life in New York is very relaxed. New York is so different from Washington. In Washington, you are always onstage, you always have to consider that what you say at dinner will become part of the political landscape. Here, people do not go to dinners in order to measure their virility or to take your temperature—at least not the ones I go to."

And he goes out a lot, "five nights a week," he says, always within a circle of friends, favoring certain hostesses: Mollie Parnis, Brooke Astor, Shirley Clurman, Françoise de la Renta, and Happy Rockefeller, who recently invited 300 people to her Fifth Avenue apartment to celebrate the new book and to nibble on pretzels and finger sandwiches on the requisite white bread. His hostesses are aware of his "paradoxical vulnerability," as one called it, and they protect him, surrounding him with other potentates, most of whom are already his friends. "In all the years I've known him," Mollie Parnis says, "I have never once heard anyone attack him at table. Once, when Henry wasn't there, one of my guests said, 'I never want to meet Henry Kissinger,' and later I said to that man, 'By saying *that,* I can assure you that you never will.' " The hostesses' reward is the revelation of Kissinger's *haimish* side. "Sometimes he is so open at dinner," Shirley Clurman says, "I will be just staggered. I will say, 'Henry, if someone heard you say this you would be in terrible trouble.' "

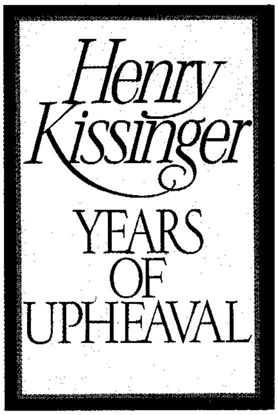
The guest lists are, as Kissinger says, "always very ecumenical. There is always a collection of non-competing people in their fields. To go to a small dinner for Alec Guinness—that's fun. I don't have to talk about foreign policy if I don't want to. Conversely, when I do talk about foreign policy it is with someone who is interested, who really isn't part of the power process. My friends don't want anything from me, and I don't want anything from them."

Except, often, just a good time. As with a lot of self-made refugees, there is a side to Henry Kissinger that is terribly innocent, still back in the old country. At times, the innocence is almost childlike, as if the boy who was deprived of a real childhood by persecution might still be in there, struggling to get out. At Locke-Ober, the doctors surprised Kissinger with a belly dancer, who gyrated for him and wrapped him in veils. Kissinger loved every moment—he was neither cynical nor fretful, even when the dance went on a bit long. Robert Evans, the producer, another Kissinger friend, tells the story about being in Washington for a state dinner the night John Ehrlichman resigned. "Henry and I sneaked away from the dinner and crept into the Oval

Photograph by Ron Galella.

"…'I'm on the tour for visiting Israelis. Shimon Peres occasionally

Author and fans: *With hostess Happy Rockefeller and Joan Kennedy at the publication party in New York for Kissinger's massive second volume of memoirs.*



Office," Evans says. "He wanted to show it to me, and so we tiptoed around and wound up in Nixon's john. There by the toilet was the phone list. Everybody had been scratched off. Henry was laughing. He said, 'Look, Bobby, I'm the only one left.' "

In New York, all facets of his personality can be indulged. Here he can be ponderous or innocent, grotesque or merely brilliant. Here he can have dinner with Danny Kaye, or he can be the statesman emeritus. On a recent Saturday night at River House, the Kissingers' table was set for dinner *à cinq*. Three close friends were expected: Simcha Dinitz, Bette Bao Lord, and Marvin Josephson (the agent who negotiated his lucrative book and TV deals), a nothing-special evening, Saturday night at home. In the Kissingers' navy-lacquer dining room, not a picture warms the veneer, only recess-lit shelves of Chinese *objets*. Silver service plates rested on lace settings, along with a pair of crystal candelabra, matching floral arrangements, and, for accent, a cluster of Chinese figurines. A formal setting for an informal evening, a reflection of the Kissingers' private tastes, a modified state dinner no matter whom they entertain.

The private-statesman style extends through the rest of the Kissinger apartment, a large, elegant duplex with swags of silky maroon curtains, matching sofas, a Siqueiros over the fireplace, an eighteenth-century Chinese screen. It's a kind of standard-issue royal residence—the ultimate in assimilation—surprisingly without photographs or family keepsakes. Until you get upstairs to Kissinger's study. The small room is stacked high with professorial papers, government documents, memos and drop-offs—Billy Graham's speech on nuclear weapons rested on a table, waiting to be read. On one wall is a large TV screen for Kissinger's beloved Yankee games. In this room are a few talismans: the tiny pillow needlepointed POWER IS THE ULTIMATE APHRODISIAC, photographs of his children, David and Elizabeth, and a carton of *White House Years* shoved almost out of sight.

It is in this room, with its sloppy comforts, that Kissinger conducts most of the business of his day. "Early mornings from 7:40 to 11 I set aside for meeting people, the consulting I do." Heads of large corporations seek him out, wanting his advice on international affairs. Half call him cold: "Dr. Kissinger, please." On a typical day, he works on his memoirs, writing in longhand on legal pads, from eleven to five. Soon he will start volume three—his Washington staff will pull almost every document detailing the invasion of Cyprus, the fall of Vietnam, the Ford years. Every report, diary, memo, and phone log will be piled up in the study at River House, ready for Kissinger and his legal pads. In the late afternoon, he must rest. Since his bypass operation, he also must walk four miles a day.

The Kissinger phone continues to ring. "I've shut if off," Kissinger says. "It rings too often. I have my security people get it. I try to get all the calls routed through Washington. There are 50 or so calls a day. There is always a residual list." A lot of the calls are the skim-off of fame—a radio station in Oakland wanting his opinion on the Falkland Island dispute, a gold trader wondering if there will be war in Angola, that kind of thing. There are other calls: Yamani and Mubarak and every other world leader frequently check in. "I am on the tour for visiting Israelis," Kissinger says. "Shimon Peres calls me occasionally, but he doesn't ask, 'What should I do about Begin?' He might say, 'What should I do?' about a particular problem." Not only Peres but also Abba Eban. "Mr. Begin always knows where I stand, if he cares."

FOR ALL OF THIS, THERE IS A STRICT etiquette. "In the first two years that Henry was out of office, if, say, Sadat would arrive, he might call Henry first to discuss a matter of diplomacy," says Bob Evans. "Henry would say—and I know, because I've been in the room—'I would like to take your call, but it is not protocol. Please call the State Department first.' "

In the small room upstairs at River House, there is perspective. Here he tries to think like his models, David Bruce and John McCloy, "without malice and with compassion," about those who wield power. "In a funny way," he says, "I understand the things I did in Washington better now that I am out of government. Some of the things that seem world-shaking to you when you are in government, somebody leaking something, for example, doing something that at that moment you find almost unendurable, I can smile at now." Here there is distance and no treachery. "One of the aspects of leadership is that you are often, as in a nightmare, on a railway track with a train heading toward you, and the question is, can you get off the track before the train hits you? You know very well the train is coming and you will die. I must have had those dreams then. Now I don't dream."

In the past, he says, there was no relaxation—he couldn't even read. "I was an illiterate. All I could read were psychological thrillers, like le Carré." Now he can spend some days reading history and biographies—he even finds time to indulge himself in a bit of trash. "I tried to read Judith Krantz," he says, "but I found it too boring. I didn't find it very sexy. To simply say 'They went to bed' is not sexy. And I read *Ninja*. I suppose that was trash, but it was more like a thriller. To be sexy, for me, there must be an element of mystery."

Still, with all the new calm, the illusion of power is somehow preserved. It is almost as if Kissinger is trying to function as a shadow secretary of state. His Washington staff describes his "scheduling problems"—he must wedge visitors in at

Photograph by Arthur Schatz/*Women's Wear Daily.*

calls to ask, "What should I do?" about a particular problem'..."

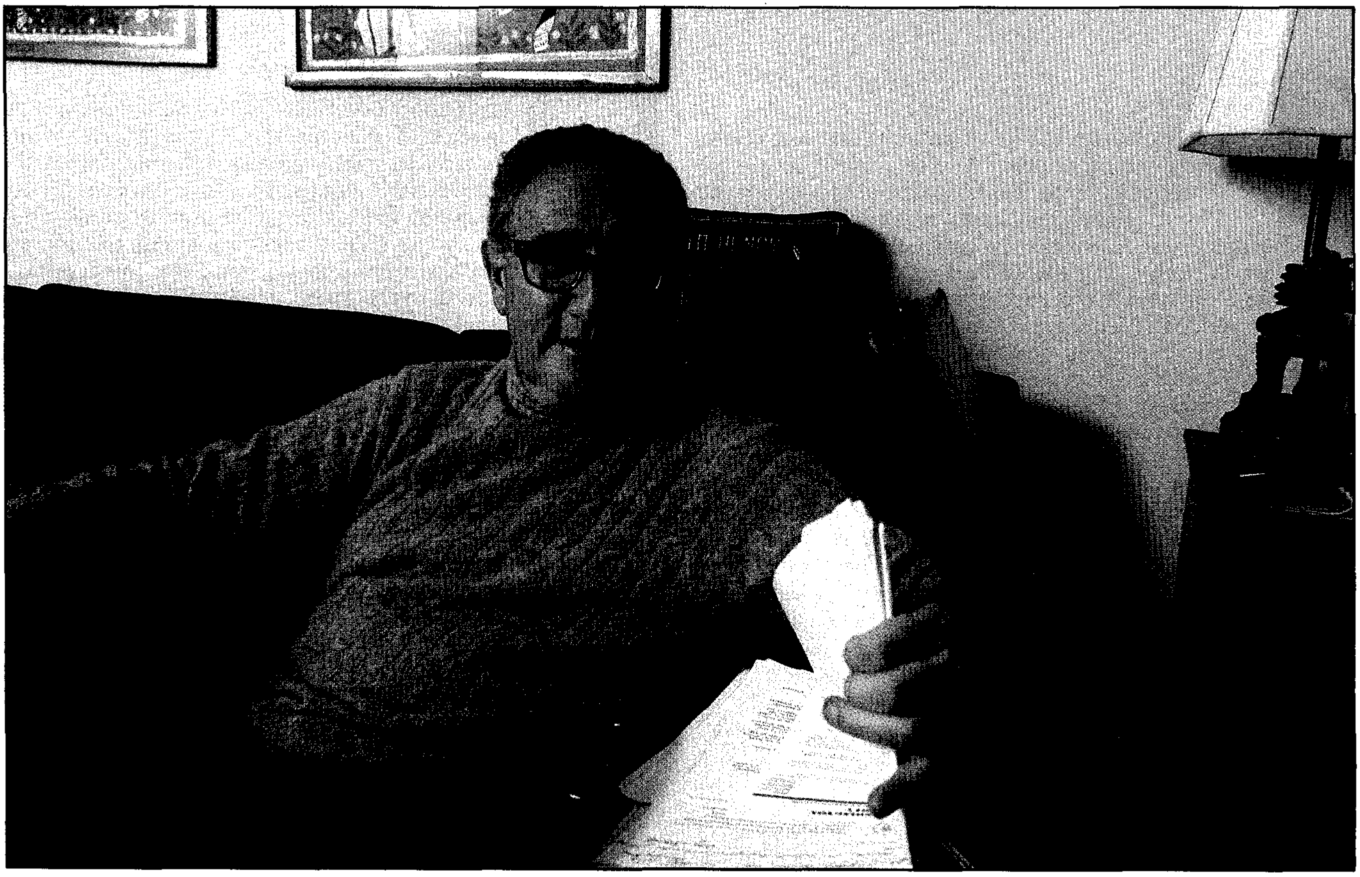
twenty-minute intervals, not give them a second more. It seems a bit purposeful, almost calculated. Certainly, the approach to selling his memoirs was a ploy. "When Henry was going to start writing his books," Bob Evans remembers, "I said, 'You simply cannot be represented by an agent. That is a terrible comedown.' To have been represented by a lawyer would have been wrong, too. So I called Marvin Josephson." It was Josephson, the head of a conglomerate, who negotiated the million-dollar-plus advance.

There is a compulsiveness to all the activity and the travel, but sometimes, in his desire to remain in the public eye, Kissinger can slip and behave like any other celebrity. At the moment, a lot of his domestic travel has to do with giving speeches and sitting on boards. He is on an advisory board of the Chase Manhattan Bank, where his duties include analyzing loans for foreign countries; it meets twice a year. He sits on the board of Twentieth Century–Fox, but "that's just for fun, because Jerry Ford asked me to." And he's on the board of the Trust Company of the West, a position that led to a recent embarrassment. Kissinger was in Los Angeles for a meeting and was asked to give a speech. It turned out to be for an opening ceremony of a savings-and-loan branch. Kissinger was made to look foolish by the publicity, and he was furious. "The problem was, because of my operation, nobody checked out the nature of the event," he says. "This kind of thing will never happen again."

NANCY AT HOME: THE TOWERING NURTURER IS barefoot in a cotton caftan, pleased to have a few days "to clean out the closets," since Henry has gone to the Coast. She is curled up on a couch, smoking incessantly, eating smoked salmon and cream cheese. All of it leaves an impression: Nancy Maginnes Kissinger seems coltish, confessional, a girl's girl and a scholar, an ideal roommate to find sharing your suite at Smith. Sometimes in New York one hears cavils. Nancy, people will say, is obsessed with clothes. Or: If Nancy is so smart, why doesn't she work? In fact, she would, she says, if only the right person would ask. "It's very hard to find a job when you're a Kissinger," she says. "And I am an awful putterer. I'm both phlegmatic and nervous. I've been offered things, but I don't want to work seven days a week."

Perhaps by the time she turned 42 and decided finally to marry, Nancy Maginnes was ready to retire, no longer eager to draft Rockefeller position papers or ruminate over the influence of the Tang dynasty. She was ready to hit the racks at Adolfo, ready for the nice rich-lady touches, like being able to wander into Mollie Parnis's showroom to buy Henry's assistants gifts of Ultrasuede suits. Kissinger courted her for six years—"He knew right away he wanted to marry me," Nancy says—but she held out, phlegmatic again. She might have been waiting for the proper credentials. It's one thing when you grow up in White Plains across the road from Punch Sulzberger to marry a refugee professor, however brilliant; it's quite another to become Mrs. Secretary of State.

Besides, life with Henry is hardly without incident. Her performance at Newark Airport, defending Henry against an offensive demonstrator, has made her a heroine. Soon she will have her day in court. Nancy has an explanation. The few days before were hardly idyllic, she says. Her husband had come home from Boston with a handful of nitroglycerin pills, having been told there was something "seriously wrong." His doctors said, "Don't let him move a block." It was Nancy's responsibility to see that his blood pressure did not go up one point. "The whole weekend before we left for Boston so Henry could get his angiogram I kept thinking I wasn't really



Afternoon rest: *Another pillow reads, "Power is the ultimate aphrodisiac."*

Photograph by Harry Benson.

"…'I had to act for a time as a substitute president,' he says…"

nervous. I was in an altered state. Then, when we got to the airport, Henry couldn't carry anything, and he had to walk a long way. Then this boy came up and said, 'Can I ask you two questions?' and I said no, and Henry waved him away. I was loaded down with books, his edits for the *Time* excerpts. It was typical Henry—a two-day trip and he packs like it's two weeks. So when the woman came up and said, 'Do you sleep with young boys at the Carlyle?' I just snapped. I pinched her neck. I only had two fingers free. I said, 'Get out of my way.'" She sighs. "It was about the way two eight-year-olds behave."

For Nancy Kissinger, a departure. She has her own wife-of-Kissinger strategies. She avoids all confrontations, all complaining, doesn't even hound her husband about losing weight. She is used to his domestic frailties, such as losing his glasses at least once a day. She doesn't get upset when she walks into the kitchen and sees the nocturnal tableau: Henry and Tyler staring into the icebox, analyzing the remains.

"Sometimes when I see Henry slathering five pounds of butter and strawberry jam on his English muffins every morning, as he used to do, I might say, 'Henry, can't we do without the butter and jam?' But that's about as far as I go." Instead, she worries, smokes, contracts ulcers—the stress caused her to lose half her stomach in her second year as the wife of the secretary of state. And she wears braces to correct an overbite—the result of too much teeth grinding.

Nancy is, she says, inured to Henry's critics by now. That, too, requires strategy. A while ago she ran into Mort Zuckerman, the new owner of *The Atlantic*. The Hersh issue had yet to come out. "What are you going to say about Henry?" Nancy demanded. Has she finally read it? "Only the first few paragraphs. I'm a total coward. I figure, why get upset? If Abe Ribicoff attacked Henry, that I would take seriously because he is a man of integrity we respect." The friends protect her too. "Most of my friends think, 'Why upset Nancy?' or they will call up and say, 'Don't let this upset you.' "

THE TECHNIQUE SEEMS TO BE WORKING. ALL LOOKS fairly serene at River House, but there are indignities suffered, insults for the man who opened China, slights that can't be rationalized away. Like the one from Harvard. Kissinger says he was invited back, "but in such a way I would be guaranteed to refuse." Sometime after he left the government, a letter from Cambridge arrived. "The letter was from a department chairman. He offered me a teaching post with a full course load, no clerical help, and no assistant. Then he said in this letter that if I was interested *I* should contact the dean. Neither the president of Harvard nor the dean invited me. It was an absolute insult."

That situation he couldn't control, and it was, he says, quite painful, especially since Harvard had rebuffed him years before, in his first try for tenure. In those days, the early 1950s, Kissinger had made up his mind to follow the advice of his mentor, Fritz Kraemer. Tenacity is everything, Kraemer said. So despite the early rejection and an offer from the University of Chicago, Kissinger remained at Harvard. After Kissinger became a consultant to the Council on Foreign Relations and published the acclaimed *Foreign Policy and Nuclear Weapons*, tenure came. Surprisingly, he showed no signs of resentment. "Henry has the remarkable ability to not become bitter about any slight he has suffered in life," Nancy says. She is convinced that this is an inherited trait. "Henry's father never allowed the bitterness of the past to seep into the present," she explains.

For the Kissingers, father and son, this was crucial strategy for overcoming their worst injury, the persecution in Germany and their subsequent flight. Louis Kissinger had been a *Gymnasium* teacher in a small town in Bavaria, a respected man of high position who could afford full-time servants. By 1933 he had lost his job. His son Heinz was beaten up. Louis Kissinger's three sisters were to die in concentration camps. The Kissingers' ordeal was fairly typical, but they got out of Germany, although late, just before Kristallnacht, in 1938. Kissinger was fifteen, his brother Walter fourteen, and it is for this reason, Kissinger says, that he still has an accent and Walter does not. (Walter has his own explanation: "Henry never listens to anybody.")

For Kissinger, to survive this past was not to dwell upon it. Kissinger rarely discusses those years in Bavaria, even with good friend Henry Grunwald, whose background, although Austrian, was very much the same. "What is there to discuss?" Kissinger says. "Certainly, it was something that was an important experience in my life, but not one that we discussed frequently. It didn't need to be discussed," he says. This is more than tactical diplomacy: How could Kissinger be an internationalist if his heart harbored hate? (Recently, his Little, Brown editor, Genevieve Young, had an idea: why not a memoir of childhood, a portrait of the statesman as a young man? She mentioned it casually to Peter Rodman, Kissinger's assistant. "He couldn't do that," Rodman said. "There is no research in the area.")

"My childhood is probably the reason I feel more deeply about America than some homegrown intellectuals who focus on its failings," Kissinger says. "I am very conscious of what hope America gave me when I was a boy in Germany." By concentrating on the people who had helped them in their hometown, Kissinger was able to go back to Bavaria with his parents some years ago. Ironically, it was Nancy, of all the Kissingers, who was nervous about the visit. Her husband said, "If all the rest of the Kissingers can go back, so can you."

ONLY RARELY DOES MELANCHOLIA CREEP IN. DURING one of Nixon's last nights in the White House, Kissinger watched him standing at the window staring out at the Rose Garden. Kissinger writes, "I knew the feeling from the time when as a boy I had left the places where I had been brought up to emigrate to a foreign land: attempting to say good-bye to something familiar and beloved, to absorb it, so to speak, so that one can never be separated from it. In the process, sadly, one loses it imperceptibly because the self-consciousness of the effort destroys what can only be possessed spontaneously."

Forward motion also destroys any inclination to look back, as does desire for complete domination. Kissinger tells a story about several sessions he once had with an analyst. "When my first wife and I divorced, part of the agreement was that I would see a psychiatrist for four sessions, and I agreed. In our first session, I told the doctor, 'I am not the kind of man who can free-associate or look within myself. But I have a proposition: We will meet four times. Each time we will discuss a different topic. We will alternate between the choice of topics. You can pick two, and I will pick two. Then, at the end of these four sessions, you will know as much about me as if I had free-associated.' To his credit, the doctor agreed. He was a very intelligent man. One of the subjects he chose for me to analyze was a poem by Yeats. We never did talk about my dreams."

The master negotiator is also a master manipulator, pressing for advantage, often at times when there is no need. His doctors were not allowed to touch him until he knew every step of the surgical procedure, every risk, every graph. "He

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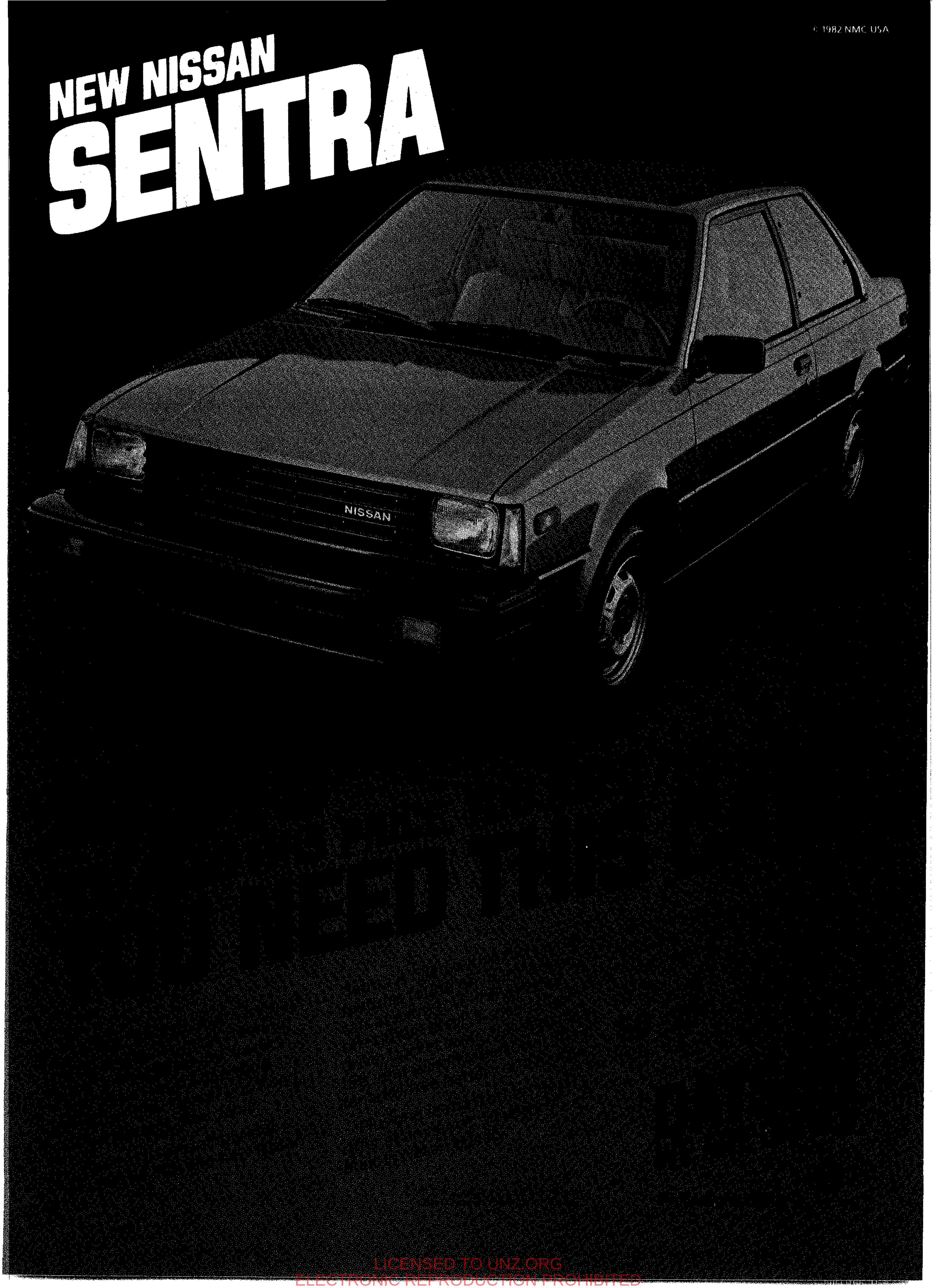
NEW NISSAN
SENTRA
NISSAN

“. . .When he was sworn in, he told his mother not to cry. . .”

could almost have done the operation,” Dr. Austen says. His interviewers are told that, if he should desire it, he will have complete control over his quotations. “That is the arrangement I have with both the Washington *Post* and the New York *Times*,” he says. (As it happens, this is not true.) Even his mother was told on the night before he was sworn in as secretary of state, “Whatever happens tomorrow, no matter what, you are not to cry.” And so, according to Bette Bao Lord, as Kissinger became the first refugee to be in the Cabinet, Paula Kissinger had the only dry eyes in the room.

KISSINGER’S CONTROL IS MOST EVIDENT WHEN HE is asked, as he is frequently, for his opinion on foreign affairs. Here is where The Other Kissinger emerges. His voice becomes flat, didactic, without nuance or vocal gestures. The diplomatic “we” takes over. He still refers to Alexander Haig as “my former deputy,” as when he says, “Haig was my deputy, and one can never be sure how one’s deputy will perform.” He monitors his former deputy’s performance from afar, but he does notice the obvious, like the number of “I” ’s used in any Haig statement. And he is careful not to criticize and to say the appropriate thing, such as “Every secretary of state has his own style.” Although Kissinger’s policy is “not to initiate calls to senior officials,” as Haig was leaving on his own shuttle, Kissinger phoned him. “I really called just to wish him good luck. In this case, knowing the feelings of uncertainty, I thought I should wish him luck. In that context, he gave me a rough idea of where he thought things stood. He quite literally didn’t know what he would find.”

Kissinger is cautious, rarely criticizing his former deputy or the deputy’s boss, careful not to comment on Jeane Kirkpatrick’s dining with the Argentineans the night of the Falkland invasion. Only once has he spoken out, during the crackdown in Poland. “When an issue becomes overwhelming and things seem to be going off the rails, then one has an obligation to say something,” Kissinger says. His discretion is purposeful; he knows speaking out is no way to get back in. “This country is very wasteful about the people it has with experience,” he says. “Every four to eight years there is almost a total change, so that people who are out of office are almost never seriously consulted or used.”

This has to rankle the private statesman, whose foreign-policy quarterbacking is now limited to spheres of living-room influence and occasional calls. “Henry still worries intensely about the state of the world, just as he did when he was secretary of state,” Nancy says. He has even revised some of his more recalcitrant opinions. On nuclear weapons, for example. “For a time, I thought that perhaps one could have limited nuclear warfare instead of mass extermination. This may still be theoretically possible, but nobody has ever come up with a proposal of how it would work.... Most of the new anti-nuclear people will not face the fact that the ideological and political conflicts of the period contribute to the nuclear tensions, that they also have to be addressed.”

That is Kissinger in rare revisionism; his mechanism allows for little ambivalence. What’s more, he genuinely believes that as secretary of state he made few mistakes. “Fundamentally, I tried to think through problems as carefully as I could at the time.... Some of these decisions were very difficult. It would be ridiculous to say now, five years after, ten years after the event, I was wrong. I was wrong on some tactical things, like the anti-war movement.” The “tactics” of Iran? “The mistake we made in Iran was to not look at the political evolution more carefully. I remember in 1976, which was my last official trip to Iran, I told the newsmen on my plane, ‘A country going through this rapid industrialization would normally have a revolution, but I see no sign of it.’ That statement shows I just didn’t understand it.”

“I think the dominant failing of most people in the government is confusion, not evil,” Kissinger says. “The man who said, for example, there was a light at the end of the tunnel in Vietnam wasn’t lying, he was wrong. Most of the time you face, especially in a crisis, a lot of conflicting information. On top of that conflicting information are the conflicting pressures of the bureaucracy, of the various bureaucratic elements, which have often not been made explicit, which are often not even explicitly understood.”

That, in essence, was Kissinger’s problem: the difficulty of controlling the bureaucracy, the petty malice, the leakers, other governments, dictators, left-wing journalists, domestic revolutions. Kissinger left the Ford administration exhausted, he says. And $200,000 in debt. “He had no money when he was in Washington,” Bob Evans says. “I used to tell him, ‘Henry, your tux is terrible. That tie is horrible.’ He would say, ‘I know, but I don’t have enough money to buy a new tuxedo.’ ” (He was able, though, to buy his apartment in River House—a bit run-down then, but expensively remodeled since—at a bargain price: a little over $100,000.) Perhaps this is one reason he maintains he really doesn’t want to go back. Both Kissingers say this is no ploy. “There was so much responsibility all the time, there was real worry rather than joy. Power does not guarantee you a lot of fun,” Nancy Kissinger says. “After the first six months on that level of the government, you feel so grim, so weighed down with responsibility that it overcomes any feelings of grandiosity that you might have. But if the president called and said, ‘The country needs you’—well, that nobody could turn down,” she says.

As he pads through River House in his Wallabees and shetland sweater, there seems to be very little that haunts Henry Kissinger in, as he calls it, “this new phase of life.” Only one thing disturbs him—the death of his father. The closeness of family had been instrumental in Kissinger’s ascent, as had Louis Kissinger’s approval and pride in his son’s life. It was unmitigated and undemanding: As successful as both sons became—Walter is a rich Long Island businessman—Paula and Louis Kissinger were secure enough to remain in Washington Heights. “However old you are, you are never ready for it when your father dies,” Kissinger says. “My father was a complete innocent, unlike his son. He had no conception of evil. My father was not ready to die. He was totally alert at age 95. He wasn’t philosophical about it. I used to think when I saw people in their fifties when I was a young man that they were a different species. No one is ever prepared. I had called my father the night before he died to tell him to watch me on TV the next day. And then he was gone, just like that. His lungs filled, and he went very suddenly, without suffering.”

IT IS A FEW MOMENTS BEFORE KISSINGER IS DUE AT MASS. General. He is stopped by a traffic light. The third man of the day approaches him. For a moment, Henry Kissinger looks scared. As with every encounter, it could go either way. The bodyguard tenses. “Henry,” the man says, “Henry, we miss you. Go back to Washington.” Kissinger smiles broadly and shakes his admirer’s hand. The light changes, and he moves toward the hospital in front of a line of cars. “Maybe people are nostalgic for me,” he says. “But it’s like the nostalgia in the Seymour Hersh piece. They have nostalgia so they can finish me off.” And with that, Henry Kissinger vanishes into Mass. General, his doctors waiting to examine what remains of his heart.

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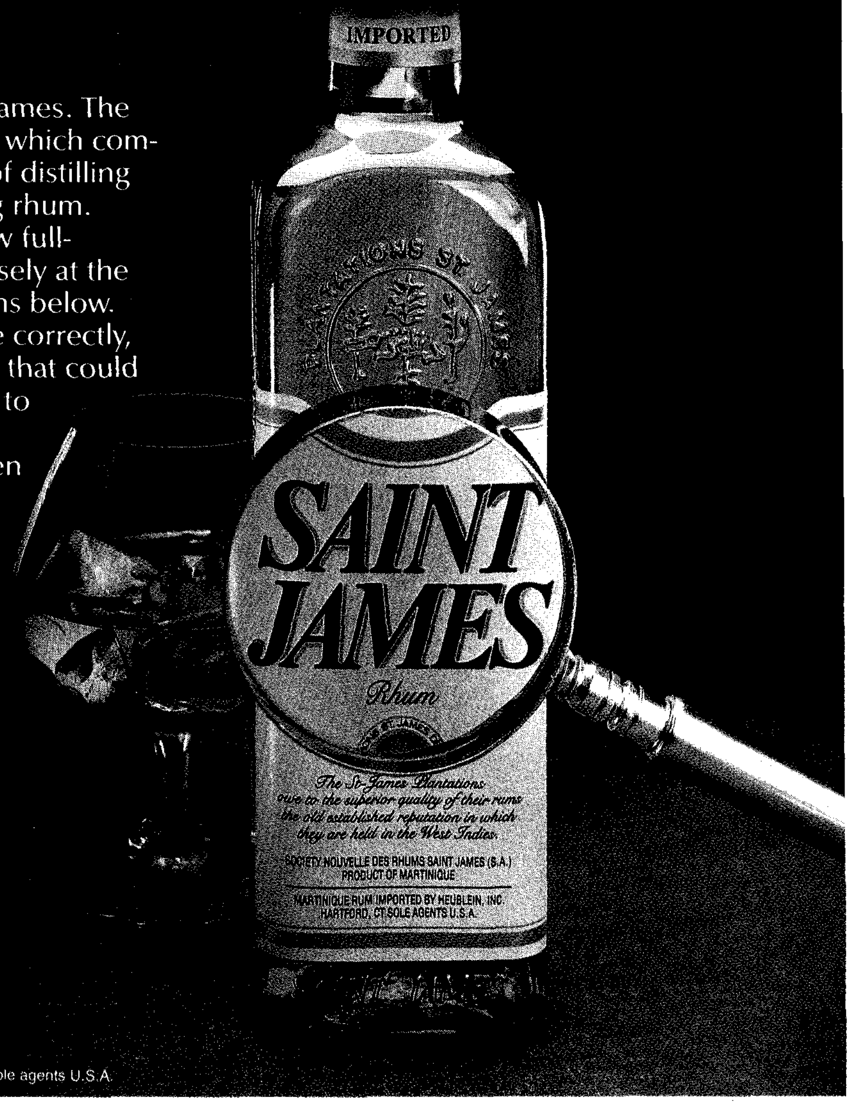
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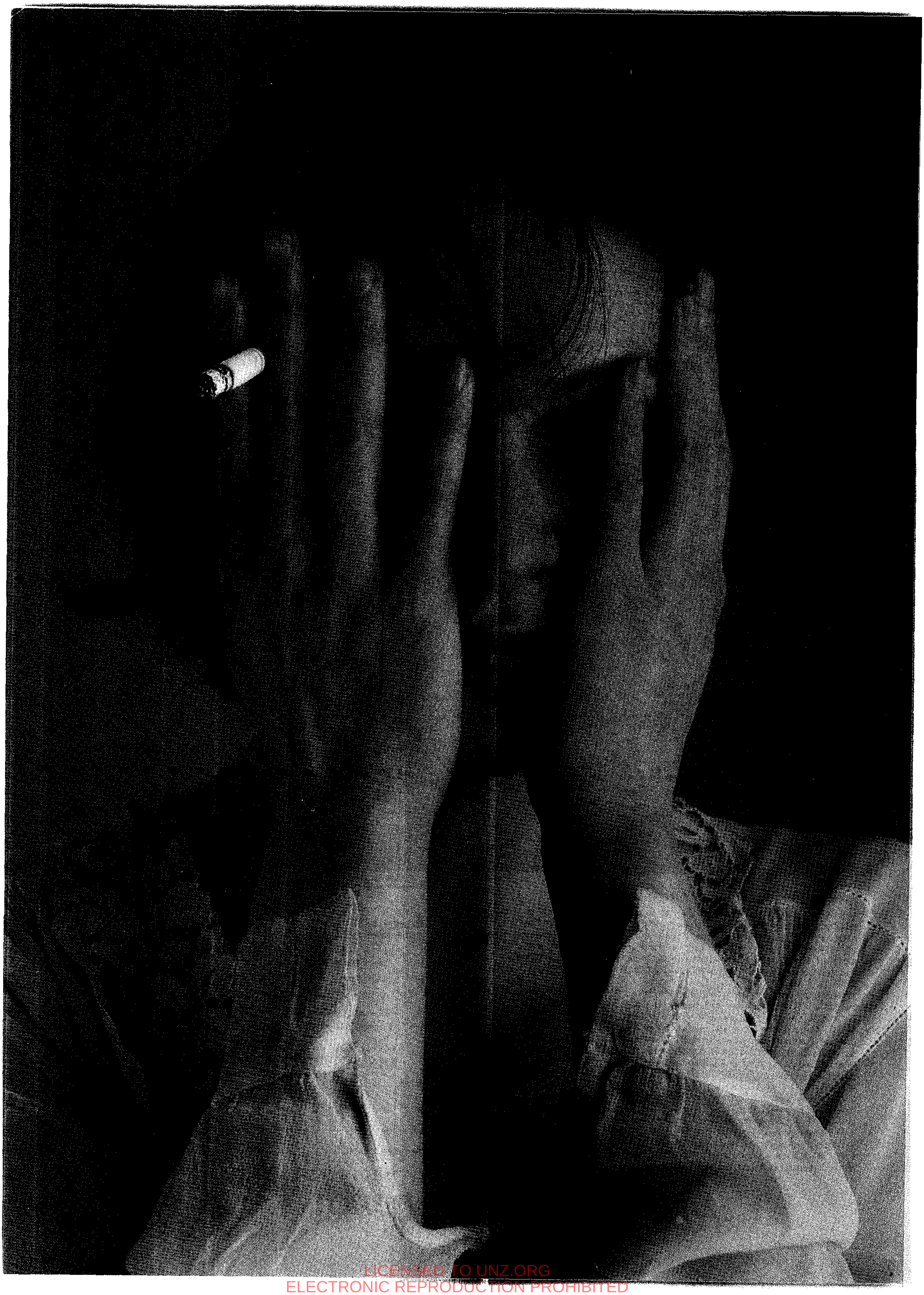

Amanda of Broadway: It's All in the Genes

By Ross Wetzsteon

Tammy Grimes + Christopher Plummer = Star

AMANDA PLUMMER STANDS at the top of the staircase. She begins to feel dizzy. The railings . . . the rungs . . . the steep pitch to the bottom of the stairs . . .

Her mother is on tour; she doesn't know where. Amanda's stopped answering the phone. Her father? She hasn't seen him in years; she's stopped picking up the mail—he never writes anyway.

For almost a month, she's been alone in the house, not going to school, not seeing anyone, hardly eating, wandering around in a daze. "They're out to get me" keeps running through her mind. "They're out to destroy me." She doesn't know who "they" are.

Now she stands at the top of the staircase, almost reeling, her head in her hands. All at once, out of nowhere, she hears words bursting from her mouth: "I need to belong!" She puts her hand over her mouth, almost in shock, but she can't stop the sudden surge of emotion. "I need to belong!" she screams. Then she collapses to the floor, unconscious.

When she comes to—two hours later, two days later, she can't tell—she knows for the first time what she wants to do with her life. She'd never thought of it before, but suddenly it's clear. She wants to become an actress.

Amanda Plummer is seventeen.

AFTER HER RECENT BROADWAY splash, in *Agnes of God*, people are saying that Amanda Plummer, now 25, is no longer the daughter of Tammy Grimes and Christopher Plummer, that Tammy Grimes and Christopher Plummer are Amanda Plummer's parents. As an angelic but dim-witted nun who gives birth to a baby and then strangles it with its umbilical cord, she gives a performance of almost miraculous range and intensity, moving from cheerfully shy, lamb-innocent faith to sudden outbursts of demonic hysteria, from gentle, fool-of-Christ bliss to silent shrieks of damnation. Frank Rich's New York *Times* review was characteristic of the unanimous critical acclaim: "[Amanda Plummer is] as close to an angel as we're ever likely to see on Broadway." (Writing earlier of her movie debut, in *Cattle Annie and Little Britches,* Pauline Kael had been even more ecstatic: "The only other actress I've ever seen make a movie debut this excitingly, weirdly lyric was Katharine Hepburn.")

As Agnes: *"Staggering emotional insight."*

The play's other cast members, Elizabeth Ashley and Geraldine Page, who play the psychiatrist and mother superior vying for Agnes's soul, are as stunned as the critics.

"I've *never* seen anyone that age that talented," says Ashley. "Her emotional insight is awesome, staggering. It'd be remarkable in someone 70, or 50, or even 40, but at her age it's magic. It takes years of experience for young actors to learn how to ride two horses at the same time, the racehorse and the skill horse, but Amanda understood how to do that immediately."

"I could bring out all the adjectives, but it wouldn't be nearly enough," adds Page. "Let me just say they don't come down the pike like that very often. The thing that's most extraordinary is her complete freedom, her utter lack of self-consciousness onstage. Offstage? Ninety percent of the time she's extremely shy, but then she'll startle you with her great expressiveness. It shocks people, this sudden explosion of emotional directness coming out of nowhere. It's just perfect for her role."

AMANDA PLUMMER SITS ON A couch, her right foot pulled up inside her left knee. She juts out her lower lip, squinches up her eyes, tries to concentrate. "Working with Gerry is . . . she's as solid as . . . I mean, you give her something and . . . I'm just not very fluent. Elizabeth too—oh wow—I mean, she's . . . She's something. I mean, dynamite!"

Her voice is husky but hushed, and her words seem to come with effort, almost stuttered. "I mean, they're both there and then they're gone—do you know what I mean?" She suddenly looks down and covers her face with her hands. After a moment she looks up but keeps her hands over her face, spreads her fingers, and peers through with a mugging, gap-toothed grin. "I'm such a dummy, aren't I?"

She has her mother's raspy voice and her father's lean, sharp features, too angular for an ingenue, too tomboyish for a starlet. Thin, gawky, with a long, slender neck, a wide mouth, short bedraggled hair—and wearing a cockney cap, a faded old shirt several sizes too large, and army-surplus pants—Amanda Plummer appears both goofy and forlorn, a cheerful waif.

She shlumps forward, scratching her

Photographs: left, Annie Leibovitz/Contact; above, Ken Howard.

"…Her parents separated when she was two; her father moved to England. By fifteen, she had flown over for two Christmases…"

ankle, tense and twitchy, trying to explain how she felt about the ecstatic reviews. "Just a sigh, I think." She pauses, cocks her head. "A nice sigh. I mean, I'd feel rotten if they were bad. But then, I'd probably agree with them!"

Agnes? Now she shlumps back, pauses, suddenly leans forward, picks up a pack of cigarettes, taps one out, lights it quickly, awkwardly. "Agnes has two faces. They won't . . . I mean, they won't let her *live*." She absentmindedly scratches her ear. "There's a good girl and a bad girl struggling inside her, and they . . . they just won't let her *be*."

Does she see anything of herself in Agnes? "Oh yes!" she blurts out, then immediately covers her face with her hands once more, and remains silent for nearly a minute. "I don't know if I can . . ." she says at last, her face still hidden. "It's too . . . too . . . personal." Another long pause. "Too weird . . . "

Then that sudden, startling expressiveness. She looks up, takes her hands away from her face. She's not mugging now; her face is radiant with her secret, her eyes luminous with private delight. "Oh yes, I'm very much like Agnes, but if I told you how, I'd never get hired again!"

Like Agnes, a retarded angel, a blessed urchin, there's something forthright in Amanda Plummer's shyness, something intense in her inarticulateness, something graceful in her gawkiness, and, most of all, one suspects, something tortured in her cheerfulness.

When did she decide to become an actress? She shrugs, as if to say, "Does anyone care?"—she's been asked a hundred times; she knows how to answer; this is the part that bores her. But after talking for a few minutes about Middlebury College, in Vermont, a summer with the Williamstown Theatre Festival, classes at the Neighborhood Playhouse—*Playbill* stuff—she slowly becomes more nervous, almost agitated. Something's weighing on her mind. She can't figure out what to do with her hands, finally hugs herself, falls silent.

"Actually, it had nothing to do with . . ." With her parents? She doesn't seem to hear. "It wasn't really a decision." When she was a child? "Oh gee, I . . . Well, I was . . . "

As she thinks, an inward smile, a private smile, slowly comes across her face. "When I was seventeen." The smile disappears; she seems to be gathering herself together; she thrusts out her jaw, looks straight ahead, almost blankly, almost fiercely, and doesn't speak for nearly a minute. Without changing her expression, she suddenly begins, "One day, when I was seventeen, I was standing at the top of a staircase. . . ."

At five: *"A provocative child-woman."*

When she's finished, she looks up without a trace of her usual shyness, stares boldly, as if waiting for disapproval, and says, "That's the first time I've ever told anyone that story. Not a very nice thing to read in public, is it?"

The scrawny, wistful waif has disappeared. Having opened up at last, she now speaks in a confessional rush. "It was a *necessary* cry," she says earnestly. "I guess it was always tangled up inside me, but it'd never come out before. I was in such a state of high depression, it wasn't a positive or a negative decision, it was a *survival* decision. I'd been such a demanding, rebellious child, but with nothing to react from. Now I stopped rebelling and started acting.

"I'd always had trouble talking, just expressing myself, you know? When I was a child, I had so many I's, so many me's. In the first grade, I started writing down all their characteristics. Then I started to write diaries of the people I'd invent, as if I were somebody else."

She's still on her confessional jag. "I didn't go to college to study; I went to find out what happened in my childhood. I majored in reading, but all those years I already knew I was going to be an actress. There was some college stuff, but I didn't really act until several years later. I never had much formal training. I was Frankie in *A Member of the Wedding*—I love Frankie, she's just a squeak and a holler—but I was terrible. Then I was with Meryl Streep in *Alice* [*in Concert*]. You don't remember me?—whew, that's good. Then *A Taste of Honey* Off Broadway for a year, and I've got a small part in the movie of *Garp*—I play Ellen James, the one who gets raped—I'm terrible in that too. I haven't read *Garp* yet; I've been on a Faulkner binge. And then there's Rilke, Lorca, Artaud, Camus—my favorite four. *Yeah*, especially Camus—I carry his books with me everywhere; they're worn through. I even write myself. I write all kinds of . . . I . . ."

She's been flying, but now she's beginning to wind down. She's sorry she blurted that out about writing. She turns her face away and peers back over her shoulder in a kind of mock embarrassment. "Well, okay, I write poetry," she says, as if it's just too painfully predictable. "And I'm working on a movie script. It's about a little girl. It takes place in no-man's-land. Dry, dry, dry, very flat land, very slow. Sort of like Buñuel. What happens? Oh no! I'm not saying. I have to find out first."

The sudden burst of expansiveness has come to a halt. Amanda Plummer rests her chin on her hand, looks out the window, pensive, almost sad.

"You know," she says at last, "my mother had me when she was 24, and now I'm 25. I just can't believe it. I feel so . . . my mother was . . . she was . . . And I . . . I was too . . . you know . . . "

Once more, her goofy expression comes to the rescue. She makes bucked teeth, scrunches up her shoulders, holds out her hands like dog paws, laughs at how silly she is.

But it lasts only a minute. "I finally answered the phone. That time when I was seventeen. I finally answered the phone, and it was Mom. *What's been going on?* She was more worried than angry." Amanda Plummer holds her fist up to her ear to form an imaginary telephone. " 'No, Mom, I'm all right. Yes, Mom. No, Mom. *Okay*, Mom.' " She bangs her fist down onto the sofa, hanging up.

"I went down to join her in Washington, I think it was. I'd never really talked to her before. I'd always retreated from her world. But now I told her about wanting to become an actress. It was our coming together."

Amanda Plummer stares out the window once more. "I knew," she says softly, "standing at the top of that staircase, that I'd made the right decision."

Did she tell her mother about the staircase?

"Oh no," she says quickly. She leans on the windowsill, continues to stare out over the city. "I told her about wanting to become an actress, but not about the staircase. . . . If she reads this . . . If she reads this, it'll be the first time she's heard about it."

AMANDA PLUMMER IS FIFTEEN. She hasn't seen her father in several years. Seven? she wonders. Eight? It's been eight years. At least that's the way she remembers it. Her parents separated when she was two, divorced when she was four; her father went to England; she's flown over for two Christmases. That's all. No phone calls. No letters. Nothing. She's seen him in movies, though, and one day, on the spur of the moment, a year or two after he's moved back to America, she picks up the phone and dials his home in Connecticut.

"Hello?"

"Hi, Dad."

A long pause. "Amanda?"

"It's Amanda. I just saw you in *The Sound of Music*. What's new?"

They talk briefly, and her father invites her to come up to Connecticut for the weekend.

They play tennis, ice-skate, watch movies—he has a screening room—and talk late into the night. She seems to be in a quandary about what to do with her life, he thinks, but he doesn't know quite what to say.

What's your favorite thing to drink? he asks. Orange juice. He makes her quarts of orange juice.

What's your favorite dinner? Thanksgiving, she says. It's weeks away, but he laughs and has the cook make a turkey dinner with dressing and cranberry sauce.

Amanda has always idolized her father, even though she's hardly ever seen him, and she's suddenly been struck with the thought "What if he died and I never got to know him?" He sounded shocked on the phone, but now he seems happy to see her.

As she's leaving to return to New York, he gives her a book, a special edition of *Morte d'Arthur*.

But, Daddy, that's your favorite book.

That's all right, he says, I have two copies.

Amanda's mother is pacing their New York apartment, awaiting her daughter's return, thinking divorced-parent thoughts: "If you made her unhappy, I'll do such dreadful things. I'll . . ."

She's beginning to feel like a nervous Medusa when she finally hears the door open. Amanda rushes upstairs.

Oh, my baby! You look exhausted!

Mother, I had a wonderful time!

Tell me all about it!

"You know what he wants?" Amanda blurts out. "He wants an instant father-daughter relationship!"

They hug each other, half laughing, half crying.

Amanda doesn't see her father again for nearly a year.

AMANDA PLUMMER WAS BORN in a trunk, but it was closer to Stratford than to Pocatello.

"I remember so clearly holding her in my arms when she was six months old," says Tammy Grimes. "Her father was playing Hamlet, and we were in the wings. I said to her, 'You know, Amanda, your father's an actor, and your mother's an actress, and it's going to take a great deal of our time. But the most important thing I have to tell you is that wherever I am I love you more than anything on earth and always will.' "

Hamlet was a limited engagement, but *The Unsinkable Molly Brown,* in which Tammy Grimes became a legend, seemed to go on for a decade, one of the great touring classics of the American stage. At least it helped pay for nannies. Jamaican nannies. Swedish nannies. French nannies. Irish nannies. Why so many nannies? "They'd become so possessive," says Grimes. "Even when I wasn't on tour I'd come home from the theater at 2 A.M. I'd want to see my daughter, and they'd say, 'No, you can't wake her up—she needs her rest.' "

Tammy Grimes isn't sure who was more nervous on the opening night of *Agnes*. " 'Oh, Mom,' Amanda told me, 'I don't know what to do. I'm going to be so boring. And my voice is such a honk.' Sometimes I think when she was born she stole my upper register. 'Amanda,' I told her, 'just stand up there and honk away.' "

But Tammy Grimes was nervous, too. "I felt this strange process happening. I was staying in the dark, and she was going out into the light. To be honest, it was a difficult time for me." That famous Molly Brown laugh. "Look, I still haven't gotten over her going away to college. The older she got the more I called her 'baby'—I usually call her 'Sassy,' she's such a provocative child-woman sometimes. But I was so afraid of losing her to the world. I finally figured out how to get hold of it—I told her this just the other night—'Amanda,' I said, 'this is the finish of one circle for us and the beginning of another.'

"I was looking over some old Walter Kerr reviews of mine the other day. In a way they're very similar to Amanda's. Jealous? Of course I'm jealous. I told her that last week. She was amazed. 'But why?' she asked me. 'Because you have such a great mother!' "

The daughter also rises: *After the* Agnes *of God reviews, people are beginning to refer to Tammy Grimes and Christopher Plummer as "the parents of Amanda Plummer."*

A day after we talk, Tammy Grimes sends a three-page letter by messenger. She wants to be sure she's made herself clear.

> I not only give her advice, when she asks me, but by the immense force of simply being her mother have influenced her life from the beginning—my knowledge, my hopes, my despair and frustration, my humor, my successes and failures. . . . I must have done something right because she truly enjoys her success, her life, her friends, her "family"—she is not frightened to be *loved,* to accept her own deep talent. . . . She belongs to the world and things will never be the same. She is an actress. I can't think of a more fulfilling life.

Is Tammy Grimes a little defensive? The day before, she insisted in the tone of somebody who's worked something out after a lot of thought, "I never felt I compromised anything for Amanda. So many children grow up feeling guilty

Photographs: left, Roddy McDowall; right, courtesy of ABC.

"…'Mother? It wasn't easy being her daughter. I don't know if I missed her or not, because I was so used to her not being there'…"

because they deprived their parents of doing what they wanted to do, because they gave up everything to look after their child. I was very ambitious. I never gave up anything. Now Amanda can come back into my life whenever she wants to, not because she feels guilty."

FROM SOME OF THE THINGS YOU read, you'd think Amanda Plummer doesn't have to feel guilty about depriving her father of anything, either.

According to the New York *Times* recently, "Mr. Plummer appears to know his daughter as little as he knew his own father. 'I see her every now and then,' he says coolly. Shortly after Amanda was born, her father moved to England for thirteen years—which was 'quite convenient,' he says. 'I was terribly relieved; I didn't want to have anything to do with the upbringing of a child.'"

"I was a distant, very bad father," he told *People* magazine earlier this year. "Tammy would call and remind me about bills I had to pay and inform me where Mandy was in school.... Children," he went on, "are not of great interest to me until they form their own personalities in their teenage years." "Christopher," his present wife added, "dislikes children intensely. He likes dogs."

"I've been so badly misquoted, or, rather, misinterpreted," Christopher Plummer says now, in that beguiling voice that can charm you into cheering Iago. "Things have been put in print that make me seem like a horribly neglecting father, or that I've downgraded my child in some terrible way. What absolute rubbish," he says—so mellifluously it sounds like a sonnet. "One of the problems is that I sometimes say things in a lighthearted way that people take seriously." Christopher, his friends say, has a marvelous sense of humor. He just gets into trouble when people take him literally.

"It's true, Mandy and I don't see an *awful* lot of each other," he continues. "For one thing, we're both so busy. For another, I like to leave her alone to do her own thing, which is what any parent should do when a child has her own career—especially when it's the same career as her parents'."

Christopher Plummer first saw Amanda onstage in a college production of *Private Lives*. "I was very nervous, for two reasons," he says, laughing at himself. "I didn't want her to be *too* good, but I didn't want her to be embarrassingly bad, either. Actually, she was wonderful, and I forgot all my fears. Still, when I saw *A Taste of Honey* she'd made a giant step in her career—such a marvelous intensity, and that strange passion she seems to exude. The thing that impressed me most is her extraordinary range, her possibilities for other things. I see a Saint Joan in her—maybe not yet. But not just classical roles; she'll be an extraordinary comedienne as well. She just has to work harder on her voice."

Yet he doesn't offer *Amanda* this advice. "I think it would be awfully presumptuous of me to come back to this country after all those years," he says, "just when she's coming into her own, and suddenly seem to be saying, 'Now that you're famous, let's have lunch.'" He laughs at the awful presumptuousness of the idea. "No, I don't want to do that, and I don't want to hang around nagging and praising all the time, either. I think my proper place," he concludes elegantly, "is a discreet distance."

'*Plummer*.' SHE SAYS THE NAME with something close to scorn. "Amanda *Plummer*." She holds her head in her hands, puckers up her face—she always seems to be distorting her face, as if she doesn't want anyone to see what she looks like. "When people mentioned my parents, I used to feel I was being exploited. People think I've had it easy because of my name. I'm made to feel ashamed. It's, *obviously* just because of my parents. It's not my talent, it's just my name. *Plummer*," she repeats angrily. "I fought it. I fought it all my childhood.

"Mother? It wasn't easy being her daughter. She was traveling all the time—I saw very little of her. We always seemed to be in a new house and I'd be lying in bed alone." Unexpectedly, she laughs, ducking her head like a child about to say something naughty. "I don't know if I missed her or not, because I was so used to her not being there!"

Now sober once more: "When I was older, though, I began to miss her. It might make her sad to read this, but it shouldn't. We've talked about it. We understand." She pauses, rubs her fists into her eyes. "I remember when I was six, it was late at night—it seems all our talks were late at night—she told me, 'Amanda, you know I love you, but I have to work, and you wouldn't want me not to do what I have to do and want to do and love to do.' I understood. I got it.

"Of course I was very angry in high school, and a little in college, that I had to 'understand' all the time." She hits her knees feebly with her fists, once, twice, three times. "I don't *want* to have to 'understand' all the time!"

Restless, confused, volatile in talking about her mother, when the subject changes to her father Amanda Plummer becomes dreamy, wistful, adolescent. "I don't remember his all of a sudden not being there. But I do remember from eight on longing and pining for my father. My father—wow—I love him. I adore him. But I don't really know him." Now she pauses between every sentence. "I see him once in a while. He's the privatest man I know in the world. But he's so wonderful to be with. I missed him a great deal. I idolized him. I probably still do.

"I saw him in *Othello*—holy cow! He commutes to Connecticut, so we don't see or talk to each other. It doesn't matter. It's nothing to be sad about. I mean, people shouldn't say, 'Oh, poor Amanda.' He's a great dad—I wouldn't want another dad. I know him in ways other people don't know their father. I mean, I know my dad from his work, from his imagination.... I just know him in different ways.

"He's remarried now, of course. They don't have any children. I read that in *People* magazine a few weeks ago. I mean, he said in the article that they chose not to have children. He said he didn't like children. It made me laugh." She tries to laugh, but it won't come. "I guess I bore him." She plops her head onto her shoulder, closes her eyes, snores loudly.

Would she like to see her father more? She straightens her shoulders. "Sure. Sometimes. I think it'd be neat to see him more often. But he's so *busy*." A brief pause. "And I'm busy, too," she says with a shade of defiance. "Anyway, I know I'll be seeing him soon. I have an open invitation to go up to Connecticut anytime I want."

But is that enough? After all, *Othello* is only six blocks from *Agnes*. She bucked up her shoulders, but now they slowly slump. A long silence.

Amanda Plummer slowly rubs her hands together between her knees. "I think, sometimes, you always ... He'll probably read this." A little laugh. "But sometimes you feel, I mean, like my mother ... I mean, sometimes she'll share with me ... experiences she's had onstage. What she's learned." The tips of her middle fingers gently massage the bridge of her nose. Her voice has become nearly inaudible. "And sometimes I'd like my father, you know, I'd like him to ... to advise me. I have such immense respect for him. And sometimes you want, I mean you want ... just to take me by the hand and say ... take me by the hand and say ... 'You're *doing* something up there, you know?' Just take me by the hand."

DR. M. WISHNICK

In Grandma's footsteps: *"I become the parent for some mothers,"* says *Dr. Herman Schneck.*

Finding the Right Pediatrician

By Geri Brin

EVERY DAY, EVERY HOUR, ALL over this city, men and women are grabbing their phones to reach their children's doctors. Raising kids can be a scary, mystifying business, and for many modern parents, especially working, first-time parents, the pediatrician is replacing Grandma as the person who provides advice and encouragement.

Over 108,000 new babies, 48,404 of them first children, kicked their way into New York City in 1981, introducing their parents to nonstop days and sleepless nights, to problems and decisions they wouldn't have dreamed possible before these bundles of joy appeared. Waiting to welcome many of the arrivals is the New York area's force of approximately 1,300 pediatricians.

Fifty years ago, the average family didn't use a special doctor for the children, instead calling on the family doctor or obstetrician for routine checkups and questions about strange rashes and high fevers. Parents surely didn't solicit the doctor's child-rearing advice.

Now the extended family is gone, and the nuclear family has been invaded by divorce and the single woman's decision to bear children alone. Pediatricians, not relatives, are just down the block. "A mother will often come to me first and cry that her husband is having an affair, he's never home, and what's going to happen to their three-month-old daughter?" says Dr. Marvin Eiger, co-author of *The Complete Book of Breastfeeding.*

"We are here not only in times of illness but in times of stress. The pediatrician is becoming an integral part of the family," says Dr. Cyrille Halkin.

General pediatricians now give more time to family issues and child development, since they're spending less time treating diseases like measles, rubella, and mumps, problems that have been virtually eliminated by vaccinations. While there are many other illnesses that can attack a generally healthy child, attending to their cures is not normally a full-time job or necessarily the most challenging aspect of pediatrics.

"We aren't Ben Caseys jumping over operating tables," says Dr. Scott Sokol. "We don't save lives." General pediatricians deal primarily with well children and practice preventive medicine. "We do routine stuff 90 percent of the time," claims Dr. Irwin Gribetz. It is seeing children growing up normally and interacting with families that pediatricians say they love. What is ordinary, however, to doctors who have seen thousands of kids isn't always routine to parents. So they want a doctor who can

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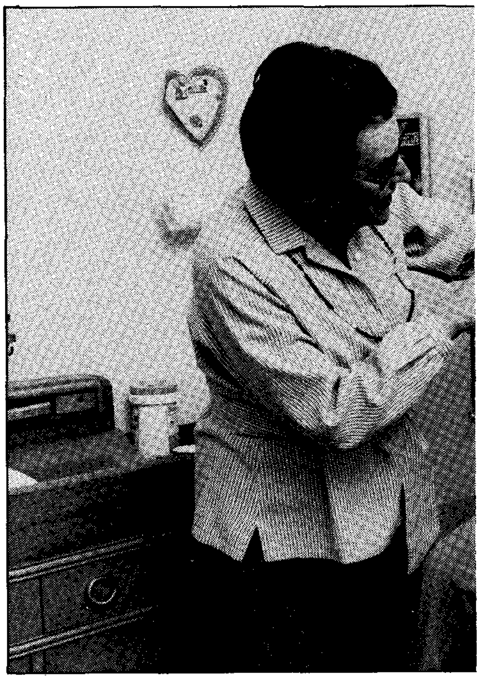
best ease their inevitable anxieties.

There is one pediatrician for every 440 children in Manhattan. To help parents find the doctor who matches their needs, *New York* has compiled a guide to picking a pediatrician. It is the result of conversations with over twenty doctors and scores of parents.

The Pediatric Personality



Guilt: *"Mothers always question what th*

"My two-month-old daughter lay in the intensive-care unit of University Hospital, an intravenous tube stuck into her small foot, an oxygen mask lopsidedly hung around her narrow face. Her pediatrician strolled in and said to me, 'Fancy meeting you here.' Although I hated his offhand attitude, I knew by his tone she'd be okay." —Douglas B., father of two

"I knew something was wrong with my son's breathing the moment he was born. But his doctor was never willing to X-ray his chest. I finally brought him to the hospital myself, where I discovered he had pneumonia." —Susan S., mother of two

"Whenever the pediatrician would examine my young daughter, he'd say, 'This child is so sexy. Wait until she's fourteen.'" —Elizabeth H., mother of two

"Dr. Ackerman will get down on the floor to examine my daughter, who is afraid of doctors. The doctor will even follow her from room to room until she can thoroughly check her from head to toe." —Jane L., mother of one

"I'm expecting a second child soon and was concerned where to put the crib—in our room or in my three-year-old son's room. It's easier to keep the baby with us, but I don't want my older child to be

jealous. Dr. Zimmerman made a special appointment with me, and for 45 minutes we discussed what to do when the baby arrives." —Eugenia G., mother of one

PEDIATRICIANS, LIKE OTHER people, have different personalities, levels of competence, and approaches to performing their professional duties. No one doctor can satisfy all parents all of the time, although many say they try to tailor their behavior to a parent's needs.

wrong," says Dr. Virginia Pomeranz.

"I become the parent for some mothers. They call every day and are very insecure about their babies," says Dr. Herman Schneck. "I must build up their egos for them to cope with being mothers. I explain to them that nothing they do instinctively will hurt their babies."

Other doctors are less likely to cater to an insecure parent, or any parent. They're even rude or nasty. "I put up with a brusque, no-nonsense pediatrician who barks at me and sends me off with a flea in my ear," says a Long Island mother. "He doesn't listen to any of my questions, dismisses me, and doesn't encourage any kind of relationship."

"I hate my pediatrician. She makes me feel like an idiot when I ask questions, doesn't pay heed to my instincts, and is often wrong," reports another mother.

A third category of pediatrician consists of those who, while not rude, will stand no nonsense. They believe child rearing isn't the most awesome thing in the world and don't have much patience for parents who do. "I refuse to accept a new mother's saying to me, 'I'm so glad to see you, Doctor,' acting like she can't live without my direction," emphasizes Dr. Sidney Cohlan, who practices with

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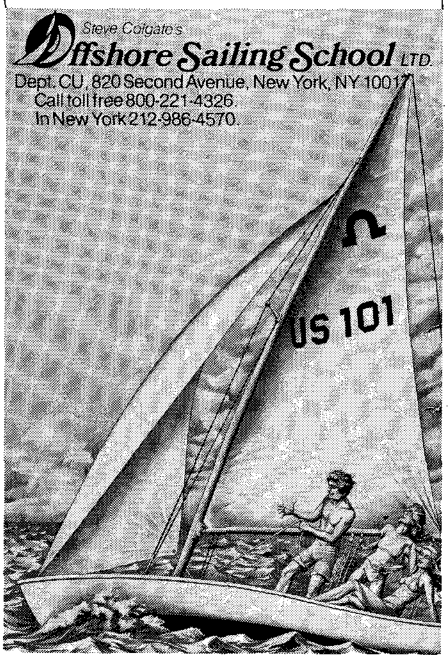

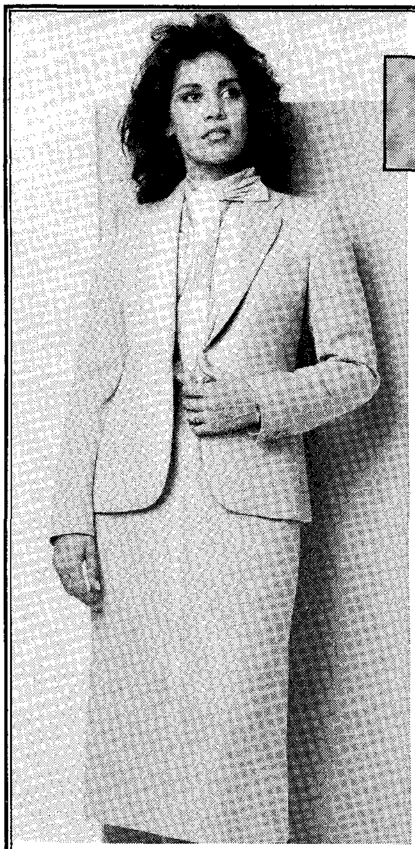

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his wife, Dr. Shirley Stone, and Dr. Sol Zimmerman. This team likes parents to be "self-sufficient."

The average American parent today, Dr. Cohlan feels, has been led to believe taking care of a newborn child is a science, that she must be part nutritionist, part biochemist, part psychologist, and part behaviorist. "She is inundated with literature on everything from how to breast-feed to avoiding crib death. She's frantic everything will fall apart if she makes a wrong move."

"We'll often see a mother in the maternity ward holding her infant to her breast with one hand, reading a breast-feeding manual with the other," Dr. Zimmerman says with a chuckle. "It's our job to explain that child rearing is not a science and diffuse all the counterproductive anxiety created by the media."

Although fathers are increasingly involved with their children, they leave the "guilt syndromes" to their wives, according to Dr. Virginia Pomeranz. "Mothers always question what they did wrong. They feel they're going to kill the child no matter what they do."

Just as they vary on their extra-medical approaches, doctors differ on their medical approaches. Some want to see the child the moment his fever hits 101; others don't show concern even when the fever is 104. One New York pediatrician has a reputation for hospitalizing babies with thrush or cradle cap, normally insignificant problems. Another told a mother calling about her infant, who had trouble breathing, "If it will make *you* feel better, bring her to the hospital."

Although most parents don't want a doctor who will have them running to the hospital all the time, they also don't want one who is too casual and doesn't respond to their signals. "If a doctor senses you are anxious, he should deal with it, even if nothing is wrong," says Dr. George Lazarus.

"My infant was coughing for days, and I kept calling his doctor, who told me nothing was wrong. After two weeks, I was hysterical and demanded he see the child. Sure enough, he had bronchitis," reports a mother.

"Erin's tonsils were large, and one winter she had a constant strep throat. Her doctor prescribed penicillin but never wanted to discuss whether the tonsils should come out," recalls a 34-year-old mother. "Instead, he kept her on the drug. The doctor wasn't available one day, and his backup examined Erin [not her real name, by her mother's request] and said, 'If I were her doctor, I'd take them out.' " The mother changed pediatricians, the tonsils were removed, and now the child is fine.

It's "bad medicine" to wait until a child has a high fever before doing anything, says Dr. Pomeranz. "When a parent calls and says her kid isn't acting right, I always tell her to come in."

"No one knows a child as well as his mother," agrees Dr. Stephen Schwartz, who analyzes what a parent is saying over the phone *and* how he is saying it before making a diagnosis. If a parent is especially calm, it's probably not an emergency, he explains. But he concedes that phone diagnoses are second-best to seeing the child. "Sometimes when the phone rings in the middle of the night and I advise a parent, I worry if I gave the right advice."

Dr. Marvin Eiger: *A listening ear.*

Often a doctor will attempt to relax a needlessly worried parent by suggesting the child take a harmless non-prescription medication. "When my son has a stuffy nose, Dr. Stone will recommend an anti-congestant. Even though it doesn't help much, I feel like I'm doing something," says Nanette Knaster.

When real medication is involved, parents stress that the doctor can never be too authoritative or knowledgeable. "Dr. S. is my kind of person, but not my kind of doctor," says Arlene Mayer. "She's too relaxed, and because I don't ask many questions, she must think I know everything I should. Once, she put my daughter on antibiotics, and I stopped giving them when the problem cleared up after three days. She never stressed the importance of continuing the medication for ten days in order for it to have full effect."

Another parent has nothing but contempt for her child's former doctor, who prescribed a teaspoon of phenobarbital to prevent convulsions when the child's temperature reached 104. Phenobarbital, the mother later learned, must be administered consistently and should be given only to a child who has already had a convulsion. Her son never had.

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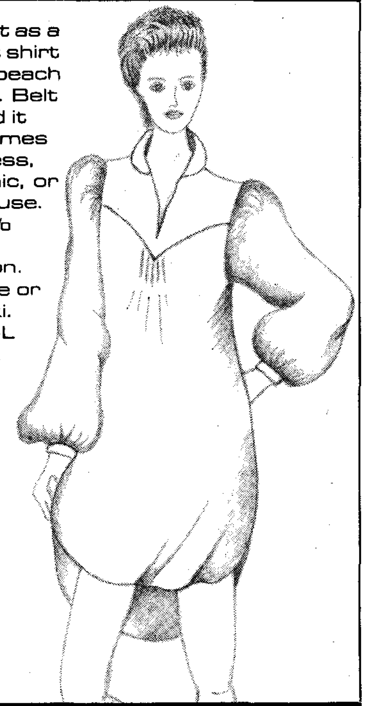
By MICHEL DELON



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"Don't ever let anyone do anything to your baby without your understanding what he is doing and why," advises Dr. Rodney Hite. "The more a parent knows, the more compliant and confident he'll be."

Some parents are always impossible to please, no matter how saintly the doctor. "My nurse asked a mother to undress her baby so the child could be examined," recalls one pediatrician. " 'But we're *not* going to undress him,' the mother said. 'He doesn't like that.' When I explained it's necessary, she jumped up, grabbed the child, and said, 'I guess that concludes our association.' And out she went."

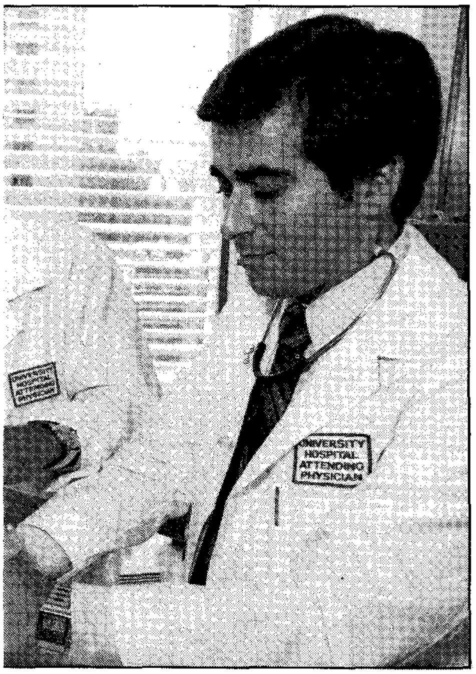
Drs. Stone, Zimmerman, and Cohlan: Th

The Specialist Versus The Generalist

THE GENERAL PEDIATRICIAN, like a grown-up's internist, is the child's primary-care doctor. He may have to refer the child to a pediatric subspecialist if a serious illness develops. "There's been a knowledge explosion in pediatrics, and there isn't anyone I know who can be an expert in the full state of the art," says Dr. Louis Cooper, chairman of New York Chapter 3, American Academy of Pediatrics. Although the good generalists have basic knowledge in many areas, including cardiology, endocrinology, and neurology, and should be able to diagnose a serious, complicated problem, "they should also be smart enough to know what they don't know and when to call for help," says Dr. Gribetz.

Many bright young doctors are opting to become pediatric subspecialists, they say, because the medical challenges are greater. “There’s a potential burnout in general pediatrics,” notes one who is entering the field of neonatology, disorders of the newborn. He thinks it would become “repetitive and boring” seeing well children all the time and having to refer the sick kids to other doctors. “I’m cut out for something more intense.”

Luckily, not all doctors agree, and the topflight generalists not only enjoy working with healthy, growing kids but keep abreast as best they can of diseases



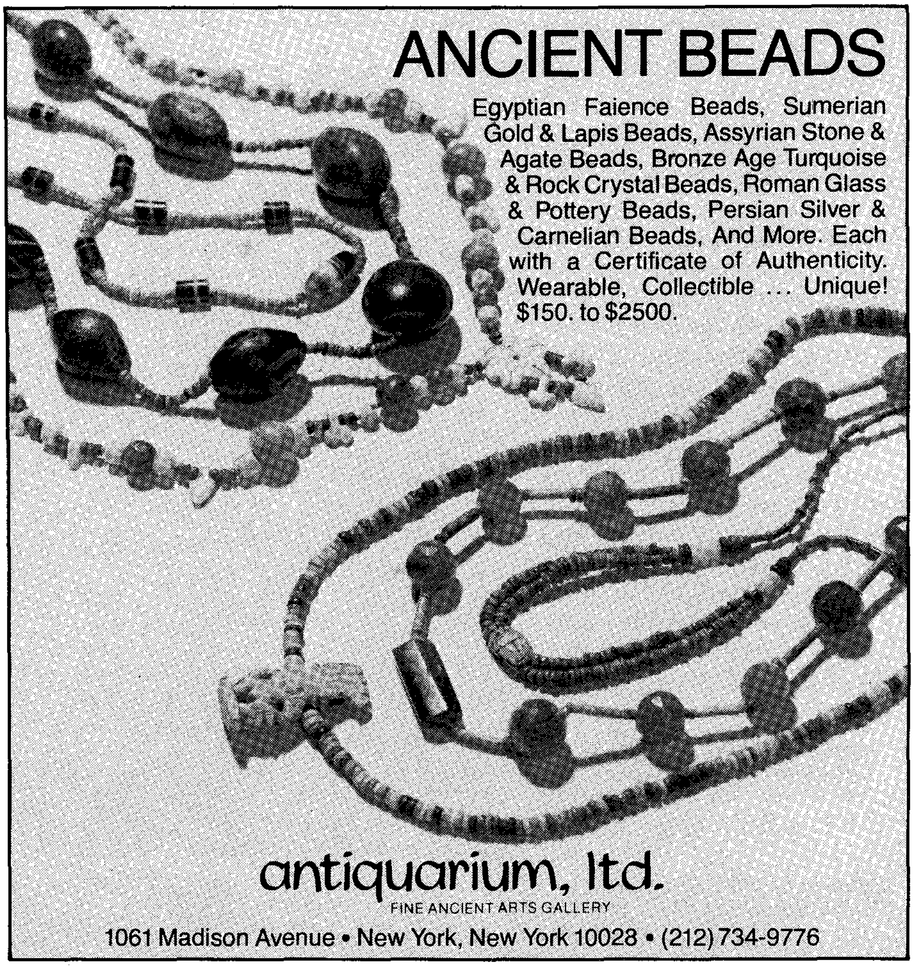
im likes parents to be “self-sufficient.”

they may never even treat. That is the best kind of pediatrician to use.

Some generalists are so knowledgeable in certain areas, they may not have to call a subspecialist. Dr. Ralph Moloshok, for instance, has a special interest in endocrinology, although he never took specialty boards in the subject. “I even see a fair number of consultations from other doctors,” he explains.

Many parents feel secure only with subspecialists, even when their child’s pediatrician tells them it’s not necessary. “My son’s foot kept turning in, and I thought he should be seen by an orthopedic surgeon,” says Linda Foa. “Although his doctor said nothing was wrong, that it would correct itself, I went to a surgeon anyway.” Over $400 later, Mrs. Foa discovered her son’s foot was indeed all right. She now says that in the future she will trust the pediatrician’s judgment.

When a child needs a subspecialist, the generalist still plays a big part in caring for him. “A diabetic child may see a specialist who will check his blood sugar, but I will treat the complications that may develop from the illness,” says generalist Dr. Lynn Ackerman. “A parent does not want to feel abandoned by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his child's regular doctor, especially when the child is very ill."

Shopping Around

THERE ARE THREE GOOD WAYS to find the names of potentially suitable pediatricians: through the obstetrician, close friends, or the chief pediatric resident at a big medical center. Before asking for names, decide where the doctor should be located. In a city as large as New York, parents have the luxury of choosing a doctor whose office is convenient.

But it's also important to know a doctor's hospital affiliation; in an emergency, a child should be sent to an institution with superior facilities. Teaching hospitals—those connected with medical schools—are best. If a pediatrician is on the attending staff, he probably holds a teaching position at the school.

"Students are always asking me, 'Why did you do this, Doctor?' " says Dr. David Smith, attending pediatrician with New York Hospital and clinical associate professor at Cornell Medical Center. "Constant questions stimulate us to keep up with developments and to have the highest possible standards."

If a hospital isn't affiliated with a school, it should at least have a training program for residents and interns.

Manhattan has some of the best teaching hospitals in the city, if not the United States, with fine pediatric facilities. These include Columbia's Babies Hospital, University Hospital, New York Hospital, Mount Sinai, and Beth Israel. All highly regarded, Babies Hospital is perhaps the best. It is equipped to deal with most medical emergencies. Children with problems are often transferred here from far and wide.

The chief pediatric resident at any one of these centers might be willing to discuss which pediatricians on the attending staff he thinks are best suited for the family, according to Dr. Schwartz. "The lay person has no way of knowing medical competency. The resident is in the best position to guide you, since he's not a permanent member of the staff and has no ax to grind," says Dr. Schwartz. Most attending pediatricians with major medical centers have met the oral and written qualifications of the American Board of Pediatrics and are "board-certified." This is a good way to determine a doctor's competence.

The Interview

PEDIATRICIANS ARE THE ONLY doctors who are examined by their prospective patient's *parents* before they can examine the patient. This is called the pediatrician interview, and it's become as commonplace among expectant parents as picking the carriage, crib, and layette. Those items cost money. The interview doesn't.

Here's how it works: The future parents (very often it is just the woman) call the doctors whose names they have received, make appointments, and show up: she eight months pregnant, he following sheepishly. After a few polite words between pediatrician and parents, the grilling begins: Do you believe in breast-feeding? What if there's an emergency—will you come? Can I reach you at home when there's an emergency? When do you start the child on solid food? Do you believe in natural foods? Are you patient? Do you make house calls? What do you think of medication?

The doctor politely answers the questions, and if he passes, the parents give him the honor of being their child's pediatrician. The only hitch is the child hasn't been born yet and these questions and answers have no relation to the real world—because no one can possibly know what it's like being a parent before becoming a parent, or what to expect from the pediatrician.

"Interviewing a pediatrician is a colossal waste of time. It's insulting to us," barks a well-known, "publicity-shy" doctor. He dislikes "pediatrician shoppers," but admits "we have to see them to get patients."

While many other doctors agree that they hate feeling like "pieces of meat at the butcher," they recognize the validity of an interview as the only way a parent can tell if he'll feel comfortable with his future child's doctor. "It's probably the longest continuing relationship you'll have with any doctor, and you have to feel relaxed with him," advises Dr. Pomeranz.

Although no law requires a child to have a pediatrician *before* birth (the major medical centers make sure to assign one to every child during the hospital stay), choosing a pediatrician early could save additional anxiety if the child is born with problems. "If you've already established a relationship with the parent, you'll feel better about explaining complications. Once I was assigned to a sick newborn whose mother I had never met. Here I was, a stranger, telling her the bad news," says Dr. Elihu Sussman.

The simplest way to see whether this "relationship" will work is to judge how the doctor reacts to questions, how he speaks and looks, not whether he answers yes or no to the questions. "Does any parent expect us to say we're against breast-feeding or we won't respond to emergencies?" says Dr. Stone.

A mother of two, in her thirties, explains it best when discussing her interview with Dr. Zimmerman: "He made me feel secure and special. Even though I didn't like the color of his tie, that had nothing to do with how he related to me as a future parent."

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Another parent knew the relationship would never work when the doctor started rifling through her mail during the interview.

It's also smart to make a quick study of the doctor's office. Does it look like a child might like to be there? Are there plenty of toys and books in the waiting room? Are the examining rooms cheerful and colorful or sterile hospital white? Is the doctor's private office cozy and inviting? Dr. Stanley Zipser, for instance, has kids' pictures covering one wall of his office, and his old wood desk is piled high with medical manuals. Another doctor's office is "decorated," not a paper is askew on the desk, not a kid's picture in sight.

If questions must be asked to help form an evaluation, here is a list to follow, compiled from suggestions by more than twenty doctors:

☐ "Who covers when you're away?" Although a parent probably won't be dealing with a pediatrician's backup too often, it's still wise to know who he or she is. "I love my daughter's doctor, but his substitute is a jerk, a *bon vivant* with an office on Park Avenue and a wardrobe of bow ties. Once I told him Kristen was throwing up and asked what I should do. He answered, 'Well, you'll just have to clean it up,' " recalls Patty Tegenborg.

☐ "Can I reach you after hours at home?" A number of doctors, including Dr. Schneck, have the same number at home as at the office and can be reached any time of the day. "When people know they can reach me, they don't call as frequently," he asserts. Other doctors can be reached after hours only through their answering services.

☐ "When I call with a question, will I have to speak to a nurse or can I talk directly with you?" "Some parents only want to communicate with the doctor, and get angry if they can't. That's unreasonable," says Dr. Eiger. "If the nurse is good and has had enough experience dealing with routine problems, people are satisfied to get answers from her," claims Dr. Zipser, whose nurse parents love. "When I call, the nurse knows who I am and who my daughter is. I like that. It inspires confidence," says a parent.

☐ "What are your fees, and how often will my child have to see you?" Dr. Ackerman sees children at birth, after three weeks, then at two, four, six, nine, and twelve months. Other doctors see children at least three more times during the first year. Dr. Ackerman says it's not essential to see the child so frequently, because "abnormalities in development can be spotted by parents without necessarily visiting the pediatrician." Those who disagree feel the doctor, not the mother, should keep tabs on social, motor, and intellectual development during the vital first year.

☐ "What are your office hours for routine visits?" Doctors rarely have weekend or evening hours and rarely schedule patients weekdays between nine and five, since they have other responsibilities, including teaching and seeing newborns. Even though both parents may work, they still want to take the child to the doctor rather than leave the job to a housekeeper. That's why many prefer that the doctor's hours jibe with their schedules.

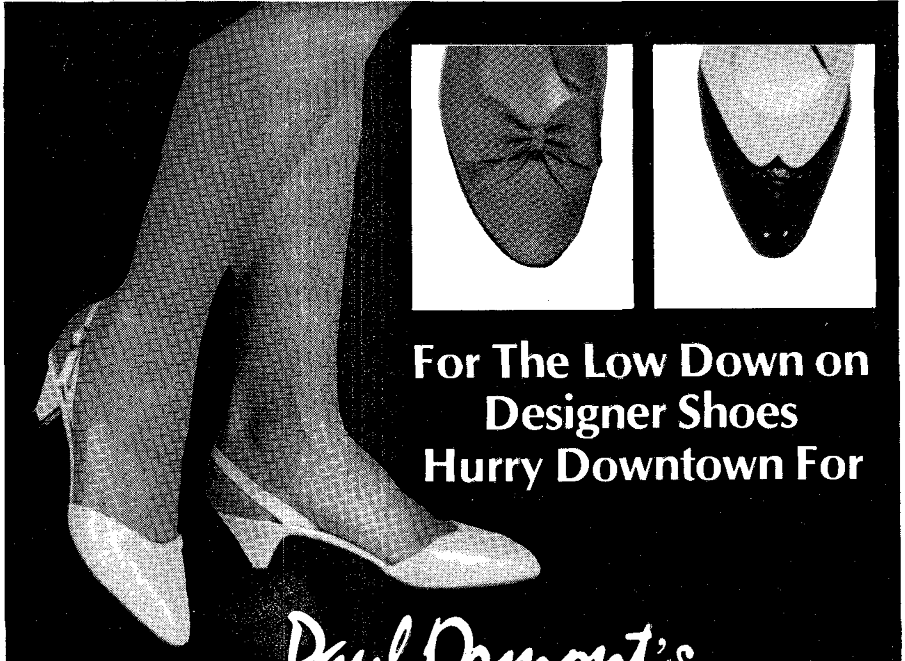
☐ "Will you come to the hospital the moment the baby is born?" "A time when you need the doctor is the period right after birth, when a lot can happen," claims Dr. Moloshok. The pediatrician need not fly right over, since the baby will be examined immediately by a resident, but he should certainly see the child within 24 hours of birth.

☐ "Will you teach me how to breastfeed?" Many pediatricians will come to the hospital to instruct new mothers. Dr. Eiger, the most vocal breast-feeding advocate in town, is one. Others aren't quite so conscientious, figuring the hospital nurses will help. If a mother is gung ho to breast-feed, she may want a doctor who will cheer her on.

☐ "Do you have calling-in hours?" A great many New York City pediatricians set aside from one to two hours each day to answer personally what they call nonemergency, "garden-variety" questions. Typically, these could include "How much cereal do I feed my daughter?" or "Why is my three-year-old hitting other kids?" If a parent can't reach the doctor during these hours (and they often can't because the line is busy), they're usually out of luck and have to wait until the next calling-in hour.

Other doctors say they can be reached any time of the day for questions. "Who decides what's routine? It may be routine to me, but not to you," emphasizes one pediatrician. The advantage of the calling-in hour, says Dr. Lazarus, "is to bunch the calls together and help me organize my day." Pediatricians can get a hundred phone calls a week. "I get annoyed when someone bothers me while I'm at the hospital and asks, 'Should I give my son solid food at five or six months?' " groans a doctor whose calling-in time is from 8 to 9:30 A.M.

☐ "Do you make house calls?" This is a question hardly any prospective parent can refrain from asking, but one that makes many doctors laugh. Parents mistakenly believe a child should not be brought outdoors when he has a fever, especially in winter or when it's raining. Not true, pediatricians explain. As a matter of fact, it's often better to see a sick, feverish child in the office, because he may need treatment that can more efficiently be provided there, according to Dr. Smith. "We can also detect rashes in the office that we couldn't see at home because of poor lighting," adds Dr. Pomeranz. Of course, most doctors



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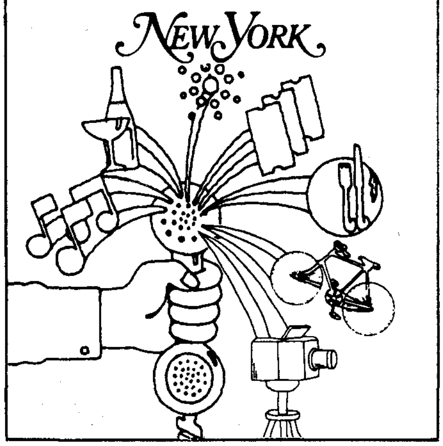


will make house calls under extreme circumstances, such as when the parent is also sick and can't bring the child over.

When to Change Pediatricians

It's time to change pediatricians if the doctor:

☐ Can never remember a child's name.

☐ Doesn't try to comfort a scared child, doesn't explain what he's doing during the examination, or isn't honest. "When I'm giving a vaccination, I tell the child it may hurt a bit but it will be over quickly," says one doctor. "If I can't make it sweet, I make it short," notes Dr. Smith, referring to his philosophy when treating very young children.

"My *ex*-pediatrician had to clean out my son's ears, so he forcefully held him over the sink while the baby screamed," says a parent.

☐ Never calls to ask if a child under treatment feels better. Although doctors can't do this all the time, it's good

Some Standout

Manhattan has 251 pediatricians who are members of the American Academy of Pediatrics. While most of them are competent, a small number of them stand out. The following doctors have some of the best reputations in town—among their colleagues *and* patients' parents. Not all of them are accepting new patients, so don't rush your children to their doorsteps without calling.

Sidney Cohlan, Shirley Stone, Sol Zimmerman (University Hospital): The first two are married and have strong personalities, but they know how to make parents laugh about their own foibles. A workaholic, Zimmerman is constantly at the hospital (he's the head of the pediatric intensive-care unit). Mothers adore him. The three practice together.

Edward Davies (Lenox Hill Hospital).

Irwin and Donald Gribetz (Mount Sinai): Between them they reportedly know a lot about things like pediatric pulmonology and nephrology. But they love general pediatrics. "Each child growing up normally is different," says Irwin.

George Lazarus (Babies Hospital): "A young man who is always learning," claims a former teacher. "He relates to me as a working mother," says Patty Tegenborg. "He doesn't talk down to me. He kisses, cuddles, talks to the children," says Elizabeth Herz.

Ralph Moloshok (Mount Sinai):

"public relations" once in a while.

☐ Makes an incorrect diagnosis that could have had serious consequences.

☐ Gives parents short shrift when they call or after the examination because he's scheduled the next appointment too soon.

☐ Doesn't review the child's medical history and then prescribes a reactive medicine to a child who has allergies.

Even if they want to change pediatricians, parents are often afraid the child will suffer. The parent feels important records will be left behind with the old doctor. "We don't have some private information that's absolutely vital to a kid's health. The records are not *so* important, except if the child has a chronic illness," says Dr. Ackerman. Even then, the new doctor will get the records from the old.

"It's always courteous to call the person you're leaving and explain why," believes Dr. Lazarus. "You can say, 'Doctor, we don't see eye to eye.'"

Keep in mind, though, doctors who are in cooperative offices try not to make a practice of accepting patients of office colleagues'. ■

n Manhattan

A "brilliant" man, according to colleagues.

Virginia Pomeranz (New York Hospital): "My mother was a general practitioner, and her exhilaration turned me on," Pomeranz says. Considered the "fastest gun in the East" by patients because she gives quick injections.

Howard Rappaport (Mount Sinai): "You can repeat yourself eight times, and he'll answer the question eight times," says Hazel Manheimer. "He's very helpful to a new mother."

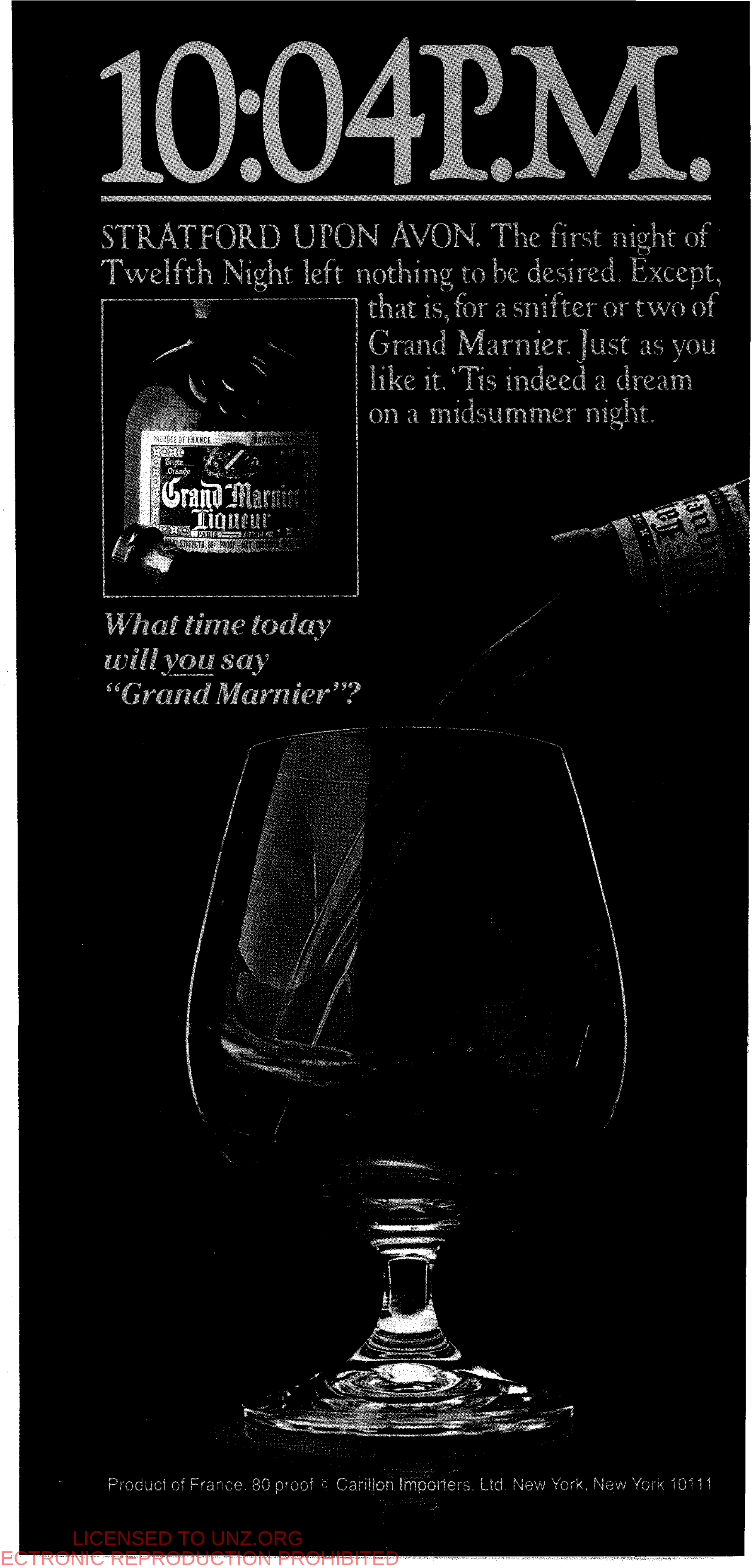
Herman Schneck (Beth Israel): "I'm much more tolerant with mothers than I used to be. I don't underestimate what they feel," he says.

William Seed (New York Hospital): "He takes a stand. He's assertive," says a parent.

David Smith (New York Hospital): "A fantastic diagnostician," says one parent.

Sam Stone (University Hospital): The doctor's doctor, he's the pediatrician for many doctors' children. "Well-read and a nice person. He walks around the hospital looking at interesting cases," says a former student. "He's like an old country doctor, sweet and not pretentious," says mother Valerie Borock.

Stanley Zipser (New York Hospital): "He's low-key and easygoing, never gets hysterical," says Linda Foa. Gail and David Estreich say he spoke to them for an hour when they interviewed him. —G.B.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By Nancy McKeon and Corky Pollan

For the Love of Ivy

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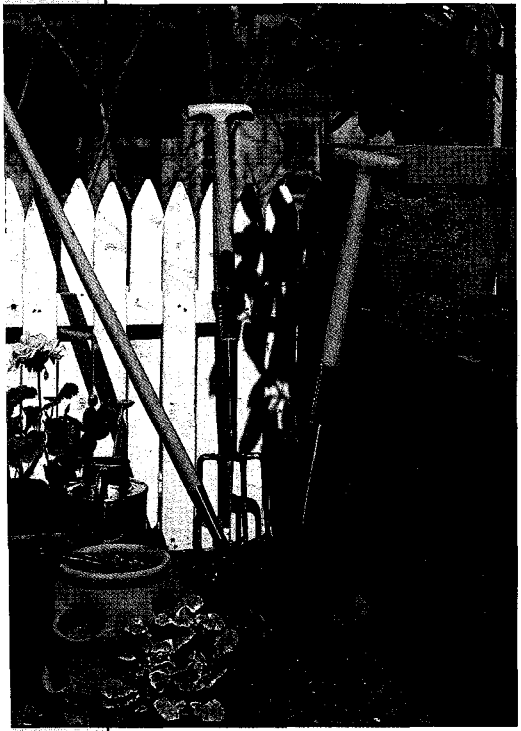

Mom's the Word

It was known as "Mothering Sunday" in Victorian England, and it was celebrated with a gift of flowers or a sweet. This Mother's Day, a Victorian-inspired arrangement (center, $25) will surely win her American heart. And to sweeten her life, sugar cubes transformed by hand-tinted icing into small floral still lifes ($6 for a package of sixteen). French paper doilies can sit around looking dainty, or she can put them to use as menus ($5.75 for a package of 36), tart liners ($5 for 12), or napkin rings ($3.50 for 36). Although the diminutive pins were meant for Baby to commemorate Baby's birth, any mother would happily appropriate one. They're from a collection of pins ($45 to $145) that range from Victorian to Art Deco to pre-Depression American.

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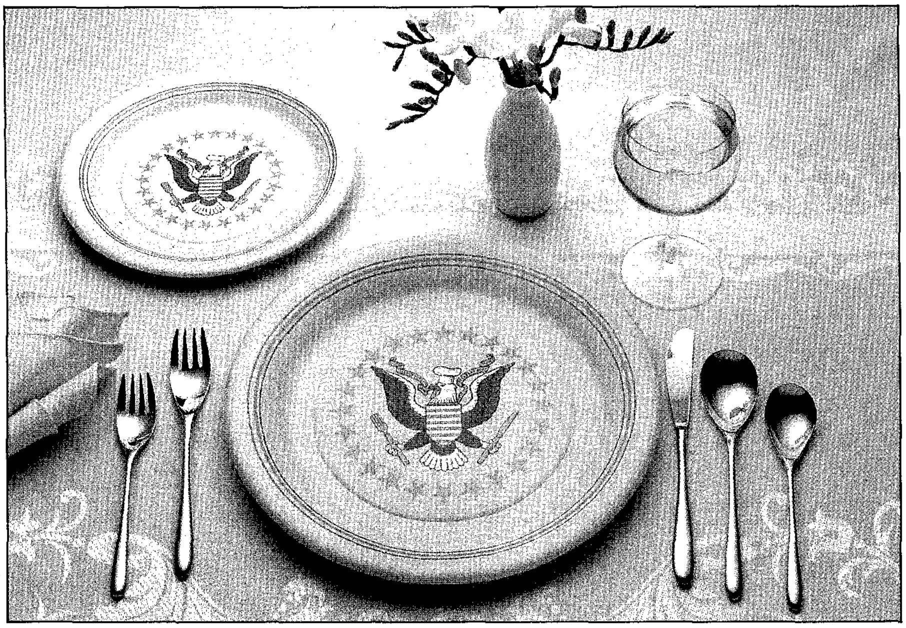

The Plate of the Union

Nancy hasn't invited us to dinner yet, but we're going to use her new china anyway, or at least reasonable facsimiles thereof: These coated-paper dinner- and lunch-size plates ($3 and $2.50 for ten, respectively) are guaranteed potato-salad-proof. And, should the need arise, there are cocktail and dinner napkins ($1.50 and $3 per package). Fashioned by Chicago interior designer Hudson Brown, "Nancy's Residential Plates" will no doubt be seen at all the "A" picnics this summer. Our only question: Does the eagle's gazing upon the fork instead of the knife indicate a time of war, peace, or indigestion?

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A Wine Madness

Tastings is the stylish wine bar–restaurant of the International Wine Center, onetime adman Al Hotchkin's oenophilic obsession installed in a nineteenth-century carriage house. Upstairs are classrooms and a chemistry lab, and a wine library is planned. Downstairs there's a scientific wine-pouring gizmo that protects precious vintages from oxygen as they are dispensed by the five-ounce glass or two-and-one-half-ounce taste. So what if the Tastings kitchen creeps a bit? We're happily locked into our own blind tasting competition. Detecting Château d'Yquem ($10 a taste) from a Muscat de Beaumes de Venise ($2 a taste) is a cinch. Two Chardonnays are deceptive. A trio of Cabernets are tricky, too: Which is Californian, which French (the Australian we're sure of—want to bet?). For $23.50 we've sampled seven bottlings in our wine challenge. The food, when it comes, is pleasing. Appetizers ($2.75 to $6.75): creamy tortellini, flavorful terrines, salmon with a delicate dribble of caviar. Entrées ($9 to $14): tasty rack of lamb, a fine, pink veal chop, good chicken potpie, medallions of beef soft as butter in a smoky wrap of ham. Delicious cheese, perfectly kept, just $2. It's too soon to say how the kitchen will survive a success. Even so, for now, at least, Tastings makes a most amusing evening. —**Gael Greene**

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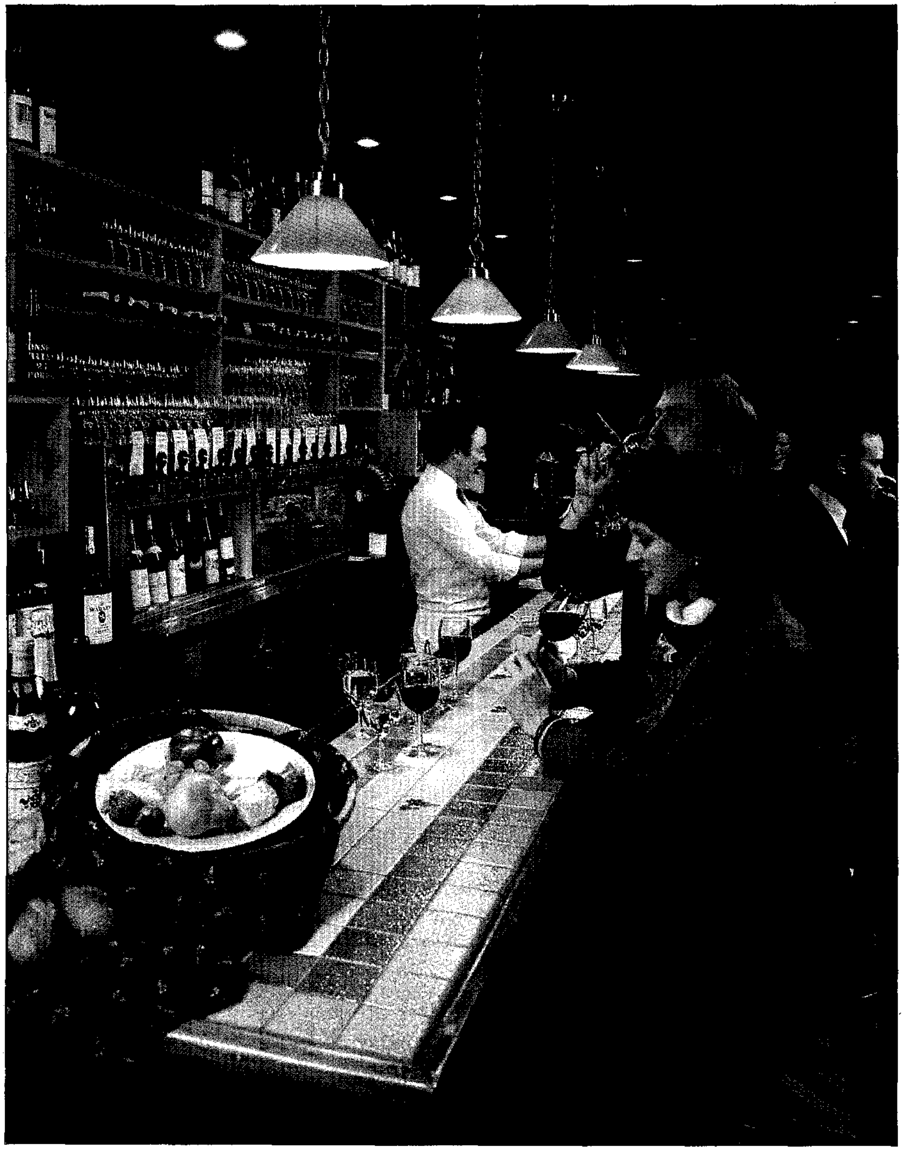

Photographs: top, Aaron Rezny; bottom, Ricardo Salas.

Kirin's guide to things that are as hard to find as Kirin Beer.

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Books/Jessica Mitford

A WOMAN OF THE CENTURY

"...Dame Rebecca West's new book retains all the vigor and charm of her reprinted essays of more than 70 years ago .."

The Young Rebecca: Writings of Rebecca West 1911–17, *selected and introduced by Jane Marcus. The Viking Press; 402 pages; $25.*
1900, *by Rebecca West. The Viking Press; 190 pages; $19.95.*

IN 1967, I GOT AN EXCEEDINGLY ODD letter from Dame Rebecca West, whom I have never met. She had just spoken at a literary luncheon in Oxford, she said; as a result, I should receive a copy of her book *The Birds Fall Down.* "I want to assure you that I was not responsible for this," she wrote.

> I am sure you will not want a book written by someone whose views are at the opposite end of the political range and who disagrees with you on every point in that field. But I sent the book because a lady ... appeared before me with the copy and said she wished to send it to you, and when I objected that I could not think you could want it she assured me that you would. Rather than carry on the argument at an inconvenient moment I signed the book.

Well! *Not* a very sisterly letter, although she added graciously, "I would like to take the opportunity to tell you how I respected the craftsmanship of your book on the morticians."

Of course, she was right about our divergent political views in the post–World War II era, when she used her redoubtable talent in the service of the Cold War, gunning for the left wing in general and the left-liberal coalition around Henry Wallace's Progressive party in particular. But reading these two fascinating volumes, I believe that had we been contemporaries in the early part of this century we might have been ardent allies on many issues.

The elegant waspishness of her letter to me is the predominant tone of the essays and book reviews in *The Young Rebecca,* written between 1911 (when she was nineteen) and 1917. As Jane Marcus says in an introduction, they were "daring, and often joyously so—a counter to all those who felt then, as too often now, that feminism represents something gloomy and sour." They are also amazingly modern in style. Was she a forerunner of the better exponents of today's "New Journalism"?

Jessica Mitford is the author of Poison Penmanship *and* Daughters and Rebels.

Pretty maids all in a row: *The Gaiety Girls, pictured in* 1900, *in a musical of that year.*

Thanks to Mrs. Marcus's arduous labor of selection, we have here a living, breathing evocation of the early feminist and socialist movements in England as recorded by a highly opinionated participant. How Rebecca West admired the suffragettes! How she heaped scorn and hatred on their opponents! Yet how irritated she got with them and their tactics from time to time!

> One sees passing before one the goloshes-and-velour-hat type of suffragist who was very well up in facts and figures ... the amber-cigarette-holder type of suffragette who called stridently across the Soho restaurant for the wine-list ... the stoutish type who affected purple djibbahs and spoke ... about the Mother Soul; the white-faced type whose courage in gaol was one of the few intimations of how we would meet our enemies.

Central to the essays are the Pankhurst women, their exploits and the cruel treatment accorded them by authorities. A retrospective account of that complex person Emmeline Pankhurst is alone worth the price of this volume.

As for Rebecca West's reviewmanship (or should I say reviewpersonship? no; feminist though she is, I don't think she would approve of that innovation): You wouldn't want to meet her on a dark night in some book-review section, should she happen to take against your opinions and/or writing style. Example:

> I have read the fluffy yet resistant matter of Dr Saleeby, and consequently felt as though I had swallowed a feather-bed. I have watched Dr Lionel Tayler's interminable sentences crawl along like a centipede gone lame in every other foot. I have been enveloped in the fog-like featureless gloom of Sir Almroth Wright. And now I have to diagnose the obstinate case of Mr Belfort Bax, whose fever against women has burst out for the hundredth time in *The Fraud of Feminism.*

Jane Marcus's introductions to the various sections, brief portraits of the young Rebecca West, her times and contemporaries, are absolutely first-rate—as far as they go. But in my view they don't go nearly far enough. She would perhaps have done well to omit some of the more repetitive essays (of which there are many) in favor of giving us more context, more explanation. Does everybody know what the Primrose League is? (It's an organization of Conservative-party members.) Or the "Cat-and-Mouse Act," to which there are frequent references throughout the essays? (We learn only toward the end of the book that this law enabled the govern-

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ment "to release the hunger-striking prisoners [suffragettes] when they were within touching distance of death, wait till they had recovered their health, and then arrest them again and bring them back to death once more, and so on.")

Amongst the public figures of the day into whom Rebecca West plunged her stiletto were Herbert Asquith ("chief of all flunkeys, undistinguished even in his crimes"), Winston Churchill ("goes down to the provincial hustings and plays like a fountain, drenching his audiences with political passion"), Lord Rosebery ("who, as superannuated prima donnas archly sing 'Comin' Thro' the Rye,' exercises his haggard gift of oratory in facetious speeches at village flower shows"). But what was the political role of each? A chronology, plus explanatory notes, would have been a great help.

Leafing through *1900* we can see at first glance that it is a wonderfully pretty, amusing, and instructive picture book—*not* for the coffee table, from which kleptomaniacal guests will be sure to snatch it. It begins with a month-by-month chronology (Jane Marcus, please take note) of political events, scientific inventions, art, music, theater, architecture, strikes, plagues, hurricanes, assassination attempts, the founding of the British Labour party—the headlines of the day, in fact. There is a dazzling array of contemporary photographs depicting these events.

Ah, but the second glance! Dame Rebecca's text, written recently (she will turn 90 this year, on December 21), retains all the vigor and charm of her early essays. ("The candour of television is likely to leave many children with the notion that two people of the opposite sexes, should they find themselves naked in a brass bedstead, are likely to have epileptic seizures of a torsionary kind.")

Taking the year 1900 as her starting point, she roams at will backward and forward through history and around the world. As an observant eight-year-old she gloried in the "rag, tag and bobtail parade" of "shabby, happy men" who marched through London shouting news of the lifting of the siege of Mafeking. As an octogenarian she analyzes the origins of the Boer War and records the lives of the principal policymakers on both sides. This is her method throughout: a blending of the personal with the historical, which makes for extremely pleasurable (and informative) reading.

I never answered Dame Rebecca's letter: It did not seem to require an answer. Perhaps I can do so now, in this review: "Although our views may be at the opposite ends of the political range, I would like to take this opportunity to tell you how I respected the craftsmanship of your two latest publications." ▬

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A MASTER WITH CLASS

"...The mention of Schwarzkopf is still a call to arms among voice buffs. Now, she's a teacher who means business..."

SOME AUDITORS WHO SAT IN ON **Elisabeth Schwarzkopf**'s recent master classes at Mannes College must have come away slightly disappointed. Here was no legendary retired diva holding court or putting on a performance manqué at the expense of her students, but a teacher who meant business. One young soprano, Sheelah B. Strong, offered Hugo Wolf's song *Mausfallen-Sprüchlein,* a vignette lasting no more than 75 seconds. After 45 minutes, Schwarzkopf was still hard at work with the singer, setting the most exacting standards and tirelessly polishing the fine points.

Impressed by such dedication to microscopic detail, I went home after class and listened to three versions of the same Wolf song, recorded by Schwarzkopf in 1952, 1961, and 1979. Sure enough, all the tiny nuances of consonant attack, vowel coloration, dynamic contrast, adjustments in timbre, and phrase shapes discussed at Mannes were right there from the first, only to be further refined and brought into sharper focus over the course of three decades. Schwarzkopf had clearly been conducting her own private master class with this song for 27 years, and communicating so many minute subtleties to a fledgling singer in a mere three-quarters of an hour was more than even this articulate instructor could accomplish.

Watching Schwarzkopf diligently pursue perfection at Mannes put a perspective on some of the more controversial aspects of the soprano's own singing. Even now, three years after her official retirement, the very mention of Schwarzkopf is a call to arms among voice buffs—those who hold up her art as the epitome of interpretive genius and those who find her manner insufferably calculated and artificial.

Love her or loathe her, Schwarzkopf has earned a secure niche in the history of singing through her extraordinary musical intelligence, iron determination, and shrewd manipulation of an instrument that was never particularly remarkable in itself. Few people would have predicted great things in the early 1940s—recordings from those days reveal Schwarzkopf as a typical German soubrette with a pretty voice of no special distinction and only modest technical facility. Shortly after the war, she attracted the attention of Walter Legge, then the director of artists for EMI Records, who instantly recognized a kindred spirit with an obsession for musical perfection that matched his own. Legge gleefully recalls their first meeting in his recently published memoir, *On and Off the Record:* "I kept her working on one Wolf song for two hours." That successful audition ("sheer sadism," remarked Herbert von Karajan, who was in attendance) eventually led to a marriage proposal from Legge, hundreds of recordings, and the Schwarzkopf history will remember.

Those who can, teach: *Elisabeth Schwarzkopf is putting her talent to work in a new way.*

Photograph by Henry Grossman/Mannes.

There are those who regard this imposing legacy as nothing less than Holy Writ. The British, especially, have always idolized Schwarzkopf—her severely intellectual, almost moralistic attitude toward singing seems to comfort certain English critics who find something slightly distasteful about a healthy voice raised in spontaneous song. For the rest of us, Schwarzkopf will remain a perplexing dilemma, a singer whose very intelligence and sophistication erect a communication barrier. When listening to her pick to pieces a song or an operatic role on a recording, it is more often Schwarzkopf's abstract perceptions that we hear, not the situation or the emotions of the character she is presumably portraying. The end result is more an illuminating commentary on the music than an expressive, deeply felt confrontation between the composer and his intermediary.

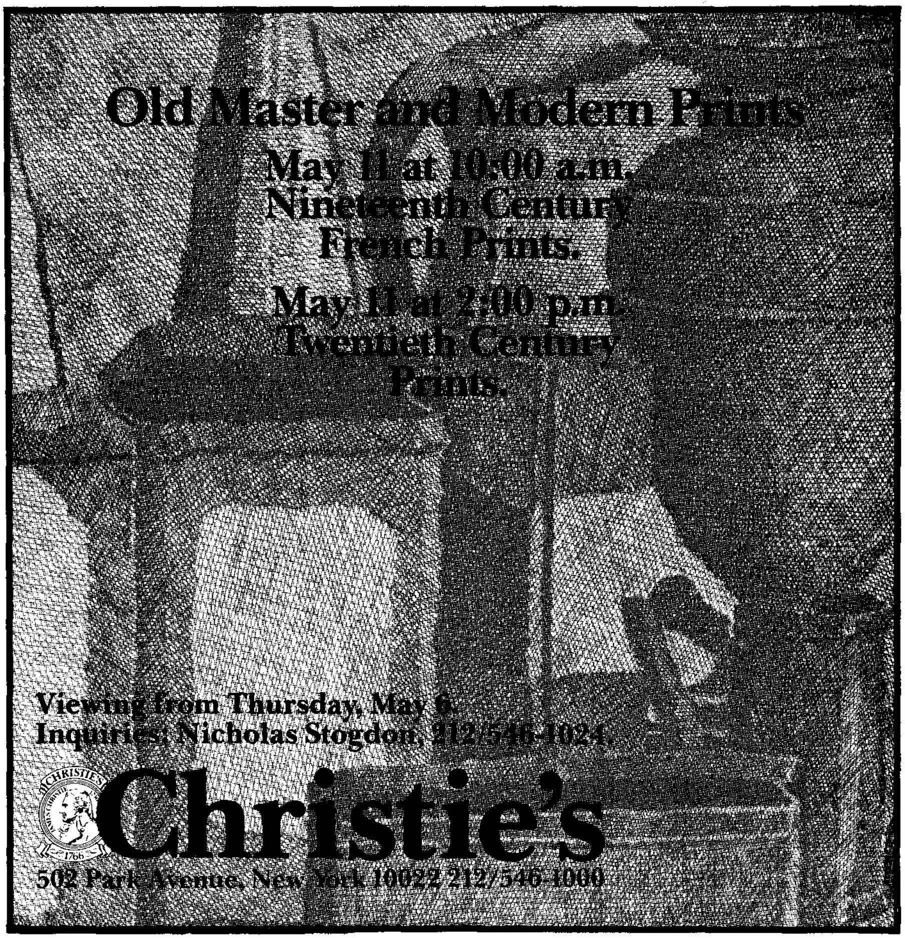
Perhaps the true nature of Schwarzkopf's talent was always more instructive than demonstrative. The self-conscious search for precision that made her singing frequently sound so schoolmarmish is now being put to practical use. Much of the sensible advice she offered to her Mannes charges included the cultivation of basic vocal disciplines that she herself never entirely mastered with any degree of consistency—clean portamento, smooth diminuendo, purity of vowel formation, and vibrato control. Best of all, she emphasized the importance of good musical manners and fidelity to the notes, rather than imposing her own questionable interpretive philosophy on impressionable neophytes. It could well be that the most influential and valuable phase of Schwarzkopf's career has only just begun.

THE CITY OPERA PULLED ITSELF TOgether for a revival of **Ariadne auf Naxos** that should leave a few sweet memories of an otherwise sour season. I could not quite buy every aspect of Sarah Caldwell's production. The device that makes *Ariadne* work so magically onstage is the unbridgeable gulf that separates the tragic myth of Ariadne and the comic escapades of Zerbinetta; the mystical relationship between these two opposing feminine prototypes arises from Hofmannsthal's deliciously ambiguous text, not from the blending of the two worlds with hokey sight gags that only underscore the opera's artifice and upset a delicate theatrical conceit.

Still, it was a stimulating conception, fully thought through, and one that gave the cast a dramatic reality with which to work. Richard Getke skillfully recreated Caldwell's original staging; the Helen Pond and Herbert Senn set—a charming jewel-box Baroque theater—looks as enchanting as ever; and the performance sparkled with life. The singers sometimes found Strauss's difficult vocal lines a bit more than they could comfortably manage, but congratulations anyway to Stephanie Sundine (Ariadne), Gianna Rolandi (Zerbinetta), Susanne Marsee (Composer), David Borgeson (Bacchus), and Stephen Dickson (Harlequin).

Next season the City Opera will have an uphill battle recouping prestige after this year's uniformly unsuccessful new productions, and in their wake at least two promising projects have been canceled. One is *I Masnadieri*, an early Verdi opera far better suited to the company's resources than the three disasters so far attempted. Too bad—*I Masnadieri* would probably have been staged by Peter Sellars, a brilliantly innovative young opera director yet to work in New York and exactly the sort of bold talent the City Opera desperately needs. Another casualty is the original *Tales of Hoffmann* in Antonio de Almeida's edition. Both these important productions would surely have been worth moving heaven and earth to save.

AN EXTRAORDINARY THING HAPPENED on my first visit to WNCN-FM's Manhattan offices: The receptionist looked up and actually smiled. That was enough to make me a WNCN listener for life, although perhaps the station's creative programming, informed announcers, and *Keynote*, WNCN's monthly magazine and the country's most literate publication devoted to classical music, may also have influenced my loyalties just a bit. If that were not enough, WNCN recently inaugurated a stunning new live-performance studio with a four-hour concert bash featuring over two-dozen superb musicians, not to mention composers Aaron Copland, John Corigliano, Vincent Persichetti, Phillip Ramey, Ned Rorem, and Virgil Thomson introducing their own works. If that indicates the quality of future live broadcasts from WNCN, everyone who cares about classical music in New York will be smiling too. ▬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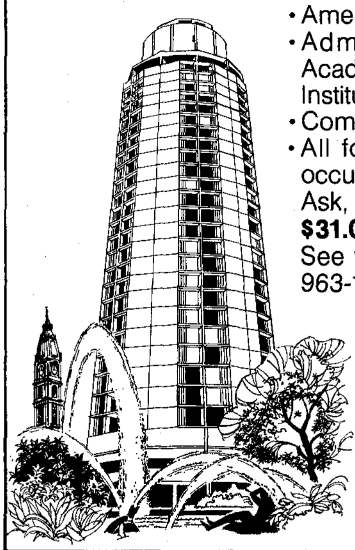

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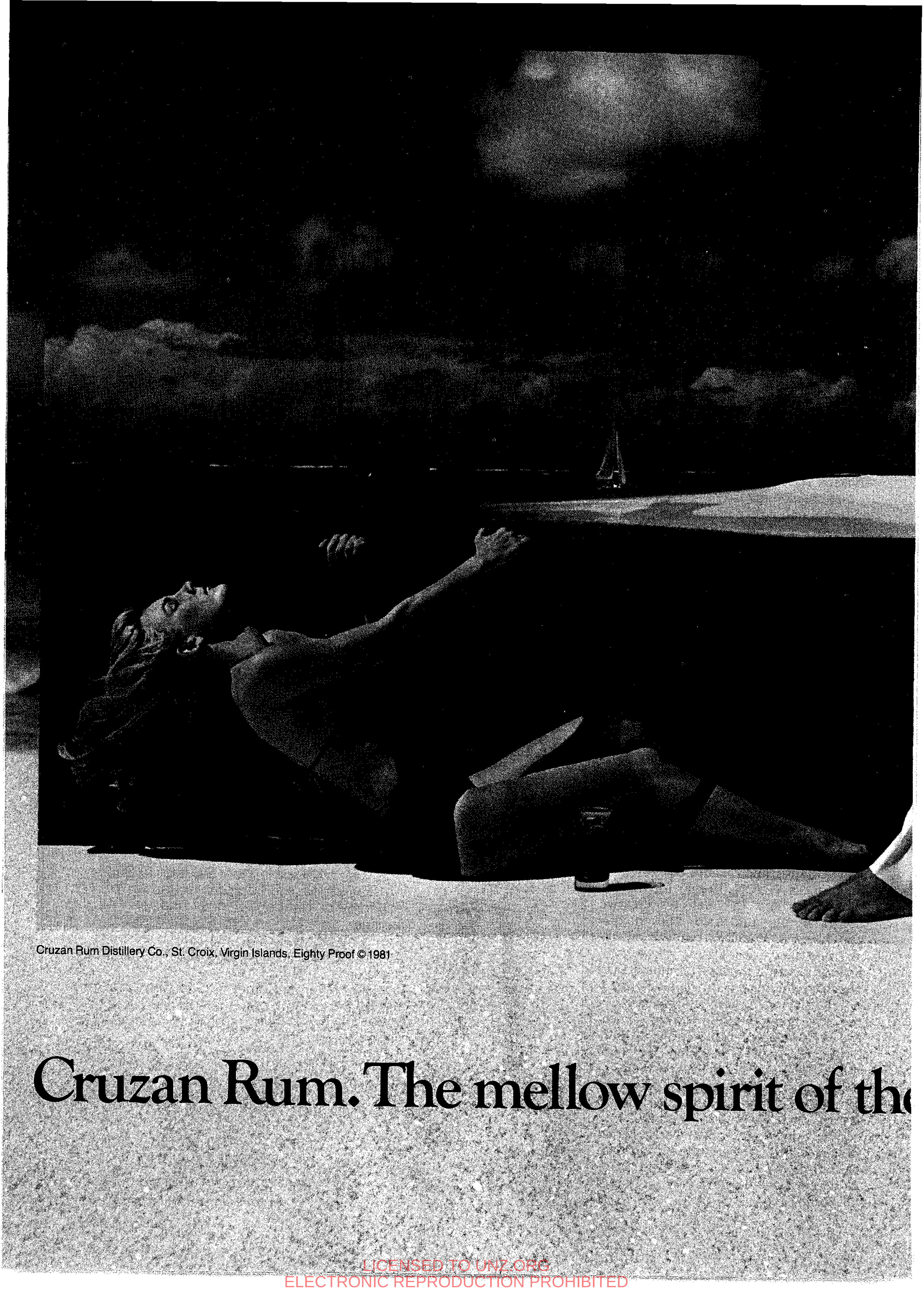

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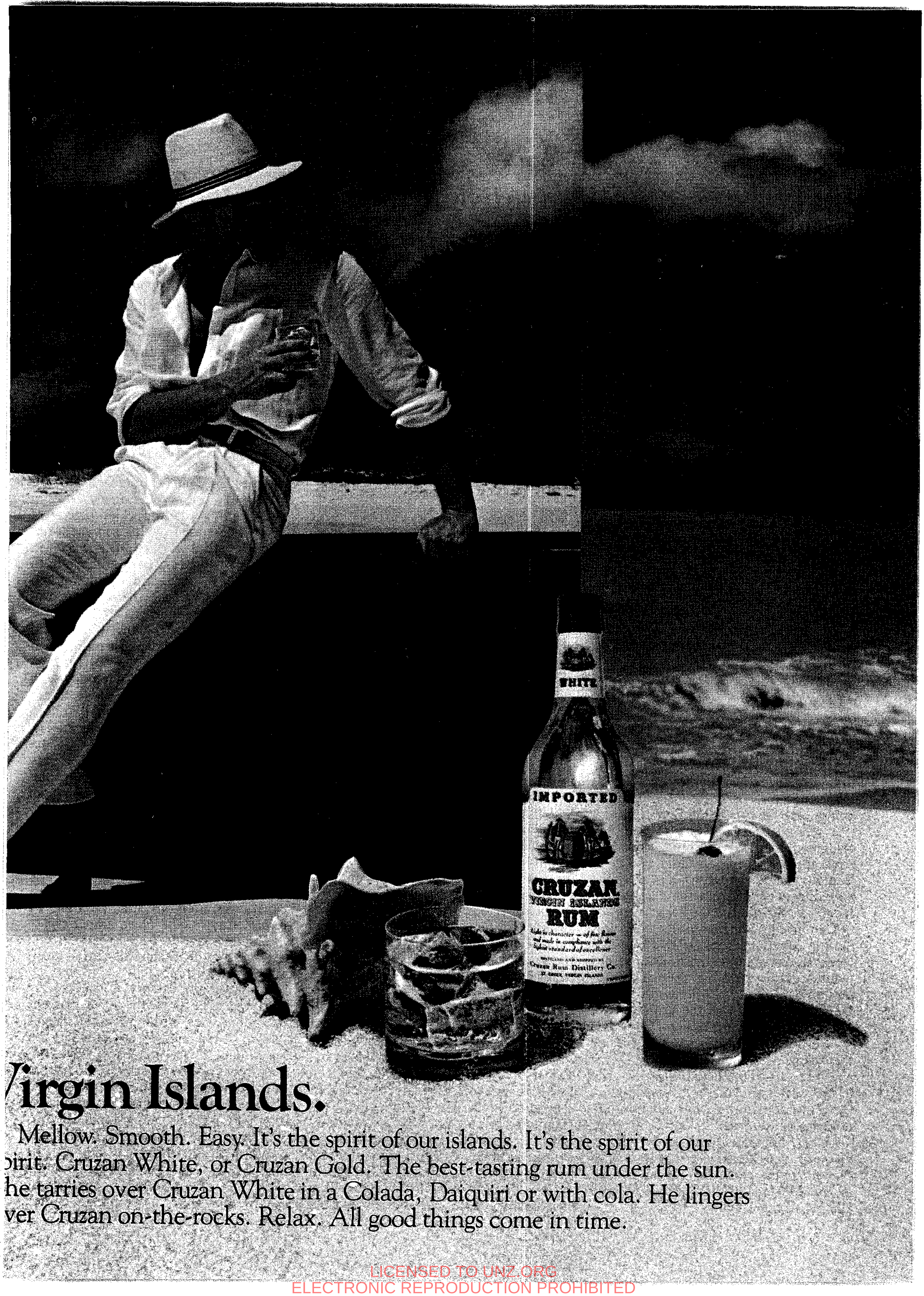
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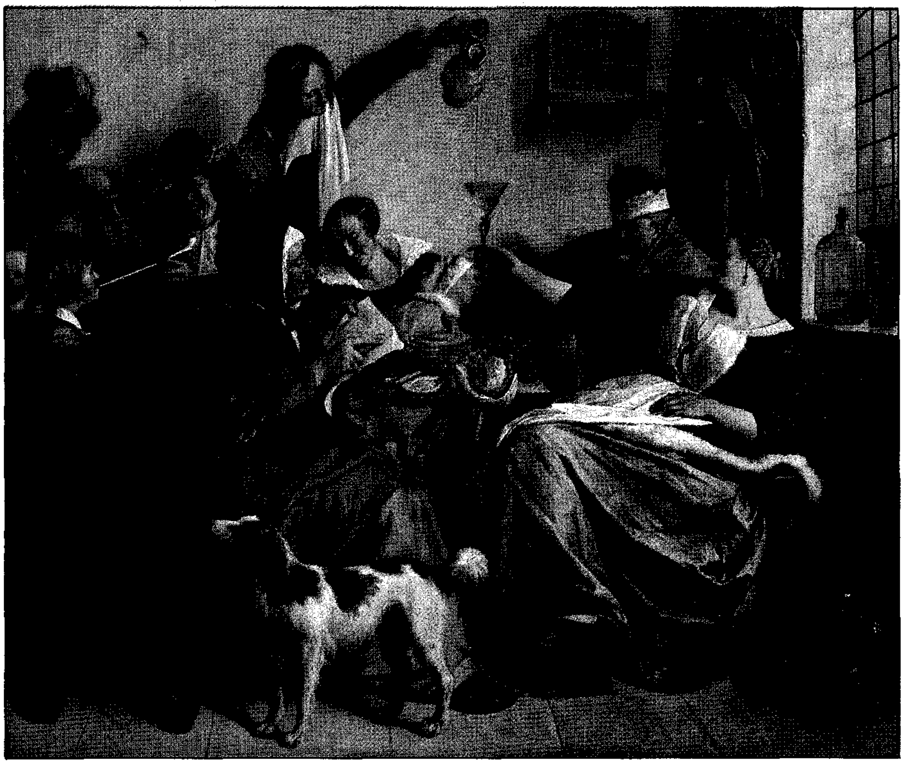
DUTCH TREAT

"...From Rembrandt to Mondrian—shows at the Metropolitan and in Washington celebrate the Dutch masters..."



The livin' was easy: *Jan Steen's* The Way You Hear It Is the Way You Sing It.

WHEN THE NETHERLANDS BECAME THE first country to recognize the infant United States, in 1782, it created a benign debt that is being repaid in part this month, as Americans and Dutch celebrate their bicentennial together. Art is the best of ambassadors, and there is plenty of it. Those who missed the magnificent shadowed landscapes of Jacob van Ruisdael at the Fogg Museum, in Cambridge, Massachusetts, early this month can catch up on this genius's works in two major exhibitions of seventeenth-century painting. At the Metropolitan Museum, "A Mirror of Nature: Dutch Paintings From the Collection of Mr. and Mrs. Edward William Carter" is a superb small show that summarizes all that seems—to Americans—most Dutch about the art of the Low Countries. And in the National Gallery, in Washington, van Ruisdael is joined by such contemporaries as Rembrandt, Carel Fabritius, Vermeer, Jan Steen, and Jacob's uncle Salomon van Ruysdael. This is a show that skims the best from the collections in the Mauritshuis, the Royal Picture Gallery of the Hague.

As though to empty the candy jar, the Dutch have also lent their most important twentieth-century innovation, *De Stijl.* In translation the name means *"the* style." Its proponents proclaimed the beginning of a new age in which artists would lead statesmen. Indeed, Mondrian and Theo van Doesburg, and the architects Vilmos Huszar and Gerrit Rietveld, make excellent emissaries. Their experiments with geometries provoked both purism in painting and the rectangular perfectionism that has permeated this century's architecture from the Bauhaus to the present day.

"De Stijl, 1917-1931: Visions of Utopia" arrived at the Hirshhorn, in Washington, from the Walker Art Center, in Minneapolis, where it was first organized; after it closes, it will travel to the Rijksmuseum and the Stedelijk in the Netherlands. The National Gallery's show may or may not conclude its long national tour at the Metropolitan (a sponsor is needed). Either some travel is in order, or New Yorkers will have to content themselves with the vision of the seventeenth century presented by Carter, a Los Angeles businessman and cultural leader, and his wife, Hannah.

Staying at home will not be punishment. The Carters have avoided styles such as Dutch history painting, which relied on Italian models. They have thus eliminated the outside influences on Dutch art and have focused on intimate masterpieces acutely observant of sky, clouds, sea, flowers, and trees, and the fruits of a well-laid table. All that was harmonious in Dutch life and in its relationship to a congenial natural world is celebrated in such marvels as Adriaen Coorte's mound of *Wild Strawberries in a Wan Li Bowl.* The speckled orange of the strawberries — which represent nature's bountiful perfection — exists in masterfully understated counterpoint to the pale gray clay and celadon-green glaze of a bowl that is the fulfillment of human ingenuity and grace.

Dutch landscapes balance heaven and earth, then give a bit of extra authority to the sky. (Eighteenth-century French artists, who studied Dutch clouds with great care, missed this spiritual point.) The sky is the abode of God. In Jan Porcellis's *Vessels in a Moderate Breeze,* sailing ships lean dangerously as the power of the unseen wind whips a gray sea into white froth and sends purple-brown clouds scudding by in warning. The painting is an oracle of heavenly might (the breeze is moderate, but if it were to grow heavy . . .).

The Carters' collection owes a good deal of its eminence to the careful selection of themes. The ice scenes, the landscapes, even such rare story paintings as Aelbert Cuyp's *The Flight Into Egypt*—which hints at an Italian influence—persist in this characteristic Dutch modesty. (Through June 20.)

The National Gallery is not so circumspect. The breadth of its current show compares with the much larger show of Dutch painting presented by the museum in 1980. Themes of flirtation, courtship, and pregnancy remind us that the Dutch were no strangers to a good time. Jan Steen, for instance, was a master of mischief. His confessional celebration, *The Way You Hear It Is the Way You Sing It,* marks his guilt and glee at good living. The title, observes Arthur Wheelock, the museum's curator of Dutch and Flemish painting, comes from an old rhyme warning against children's tendency to imitate their parents' bad habits. Off to one side of this noisy banquet scene, Wheelock points out, is the figure of Steen himself, offering his son a pipe.

The source of these riches is a mansion in the Dutch Classical style built for the seventeenth-century Count Johan Maurits, at one time governor of Brazil for the Dutch West India Company. The count was a restless man and a connoisseur; the Mauritshuis holds one of Europe's finest small collections, including fourteen Rembrandts, thirteen Steens, and three rare Vermeers. Though the museum has held back such masterpieces as Rembrandt's *The Anatomical Lesson of Dr. Nicolaas Tulp,* it has lent two of his self-portraits, one painted during his early twenties, the other in the last year of his debt-ridden old age. It has also lent Vermeer's achingly eloquent *Head of a Girl,* Carel Fabritius's understated *The Goldfinch,* and a lovely still life with jug by Pieter van Anraadt, who deserves to be far better known. Indeed, one of the major surprises of this exhibition, and of the National Gallery's accompanying show of seventeenth-century drawings, is the number of Dutch artists of the period who threaten the eminence of those whom everyone assumes are masters. If Hans Hoetink, the Mauritshuis's director, intended to revise our perceptions of Dutch genius, he has succeeded. In the drawing show, especially, one is reminded that in his own century, Rembrandt was just one good artist among many. (Through October 31.)

The leap to the twentieth century is predictably abrupt. There is little about "De Stijl" that might soften the impact. If one landed on a cubic chair by Rietveld, in fact, the pain of transition could send one to the doctor. But however simple some of these geometric experiments may look (and the simplicity is deceptive), their influence on the twentieth century is incalculable. Along with Russian Constructivism, *De Stijl* marked the first total schism between what van Doesburg called "the rectangular versus the Baroque"—or modernism versus the illusionist concerns of previous centuries. In this sense, even Picasso was too "baroque." The Hirshhorn's show appropriately devotes much of its energies to *De Stijl's* practical consequences: van Doesburg's designs for the Café Aubette, in Strasbourg (with Jean Arp and Sophie Tauber-Arp); his remarkable stained-glass windows for a townhouse by Jan Wils; Rietveld's chairs; everybody's architectural designs, typography, and manifestos. A product of the chaos of World War I, *De Stijl* would next take over the Bauhaus, and then—the world. (Through June 27.) ■

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A CLASSY COMEBACK FOR APARTMENT HOUSES

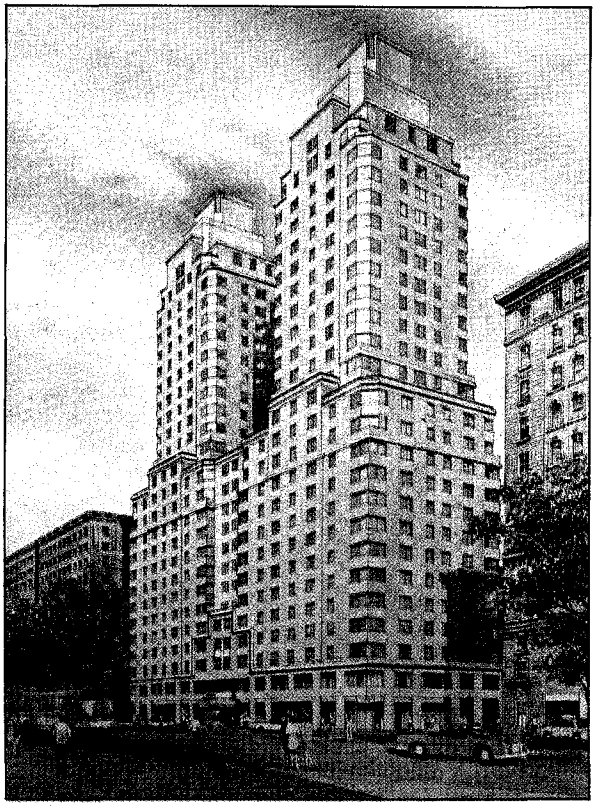
"...New zoning and a sharpened awareness of architecture are bringing good design back to high-rise living..."

MOST OF THE APARTMENT BUILDINGS TO go up in New York recently are so dreadful that one might well conclude good-looking residential high rises are impossible to make. We no longer suffer so much from the white-brick variety that has blighted great stretches of the East Side since the 1950s, but the beige version that has been filling the gaps isn't much better.

Things have not always been this way, as a stroll beneath the gables and towers of the Dakota or the Beresford, on Central Park West, the massive Apthorp, on Broadway, or the great *palazzi* on upper Park and Fifth Avenues makes clear. Nor, as it turns out, need they be now. Community concern, fine-tuning of the zoning laws, and what appears to be a sharpened awareness about architecture among some developers are combining to bring good design back to the apartment form.

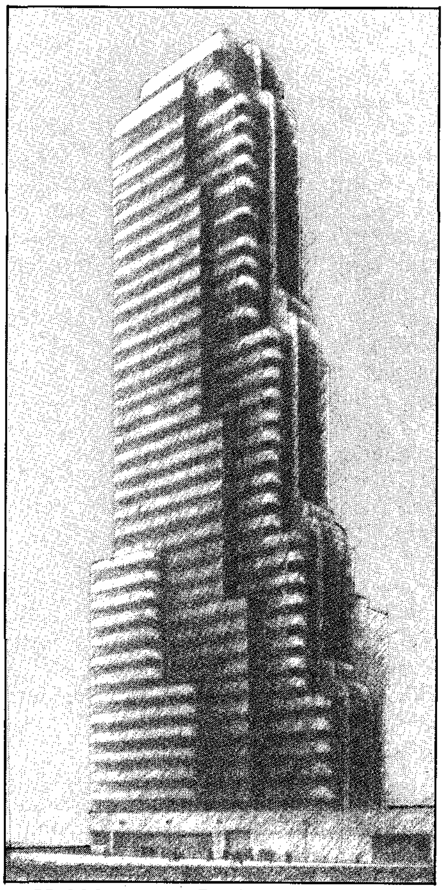
The trend can be seen in various locations around town. (The Municipal Art Society is exhibiting several new residential designs at the Urban Center, 457 Madison Avenue, at 51st Street, through May 15.) But the best examples are, appropriately enough, on the Upper West Side, where so many of the finest old apartments were built. For a site on Broadway between 87th and 88th Streets, the Gruzen Partnership—one of the few architectural firms with a distinguished history in New York housing—is working on a design that draws heavily for its inspiration on such Central Park West classics as the Majestic and the San Remo. The plans show a solid thirteen-story limestone-trimmed brick mass that comes all the way out to the lot line—"holding the street wall," in planning parlance—and steps back at the height of the nearby buildings before launching two symmetrical towers up thirteen more stories.

The new building is hardly forward-looking, relying almost entirely on conventions of massing and detail developed before World War II. But some of those were thoroughly worthy conventions, and this skillful re-use of them certainly beats the contempt for context that has become something of a tradition in residential neighborhoods.



Future with a past: *The Gruzen design for Broadway.*

To the south, on Broadway at 68th Street, the firm of Davis, Brody & Associates is in the final stages of a characteristically bold design. Davis, Brody has an unequaled record of fine residential architecture in New York, having done the richly sculptural brick towers of Waterside, between 25th and 30th Streets on the F.D.R. Drive, as well as East Midtown Plaza, on 23rd Street between First and Second Avenues, and several other mold-breaking housing complexes. The 68th Street design promises to eclipse them all.



Mold breaker: *Davis, Brody's tower.*

Like the Gruzen Partnership, Davis, Brody has turned to pre-war examples, although there is more of the RCA and the old McGraw-Hill office buildings to the new design than the apartment precursors on which Gruzen has drawn. The project calls for a tower of 37 stories stepping back in several stages to a slender top. It is to be wrapped in horizontal bands of limestone and gray glass set off by half-round aluminum moldings. The building's broad sides face north and south, but since the best view is toward Central Park, to the east, the architects have carved into the shaft, giving a maximum number of apartments at least a glimpse of greenery. The tenants on the eastern spine of the building will also have "winter gardens," protruding glass enclosures that should appear from a distance to spill down the tower in a continuous stream. Although this is a very big building by local standards, the horizontal banding, the setbacks, and the layering of planes are likely to make it much less bulky to the eye than a routine, un-

Renderings: top, Thierry Despont; bottom, Peter Gumpel.

inflected tower of the same volume.

Davis, Brody's tower is a work of high architectural art in itself. It is also an extraordinary example of urban-problem solving. The site, assembled by developer William Zeckendorf, is an irregular patch that includes not only the ground on which the tower is to rise—now occupied by a two-story A&P—but the Spencer Arms, a shabbily ornate residential hotel, to the north. The hotel is to be preserved and renovated, and its air rights, as well as those of the tiny church of Christ and St. Stephen, just to the east on 69th Street, are to be transferred to the tower, permitting construction of more than the normal number of floors. Under the agreement with the developer, the supermarket, an important facility for the neighborhood, will return after construction to occupy the entire ground floor of the tower. (The present plans show the tower entrance going through the Spencer Arms.) Everyone, it seems, stands to gain: The neighborhood keeps a vintage building, plus a major store; the A&P gets new quarters; Christ and St. Stephen's, through the sale of its air rights, gets some much-needed cash; and the developer gets enough added space to—he hopes—profit from an awkward site.

How this and the Gruzen project came about involves more than architects and developers. The local Community Board, No. 7, has long been aware of the development potential of the Upper West Side, and to head off the Second Avenue syndrome it appealed to the City Planning Commission for local zoning changes to preserve the neighborhood's architectural character. What it got was something called "R-10 Infill."

In simplest terms, the R-10 Infill regulations, which took effect nine months ago, tightened the existing zoning of this residential area, where the floor area of a building is limited to ten times the area of the site. (Put another way, a building that fills its site can be ten stories high; if it occupies only half, it can be twenty, and so forth.) The East Side is dotted with what are known as "40 percent towers," buildings that cover 40 percent of their sites and are set in plazas, for which their developers have usually received floor-area bonuses. Community Board No. 7 rightly felt that such buildings would alter the character of the West Side avenues, now defined by large apartment blocks of similar height built out to the edge of their sites. The infill zoning does away with the plaza bonus, requires that buildings maintain the street wall and if they go higher than the established street-wall height of larger neighborhood buildings that they step back in harmony with the surrounding rooflines. In commercial areas—such as Broadway—it also requires maintenance or replacement of stores. Thus we get the solid lower sections of both new buildings, the indentations at their upper levels, and the reborn A&P.

But there is still more to why these are better residential buildings than what we are used to. In order to recoup the extra floor area lost to the banned plaza bonuses, the developers in both cases turned to the little-used "housing quality" provisions of the zoning code. These offer added space in return for higher design standards and neighborhood improvements. In the case of the Gruzen building, these include a health club, fewer apartments per corridor than normal, and unusually large rooms. In the Davis, Brody tower, they include community spaces above the A&P, cross ventilation in many apartments, and elevator lobbies with windows.

The interaction among community, city agency, developers, and architects has been exemplary in these cases. To be sure, the builders have been pressured, but the results could have been subverted by adherence merely to the letter of the zoning law. Instead, there seems to be a willingness, even an eagerness, to invest in the spirit of the term "housing quality." How so? It may be related to what has happened in the office-building business over the past few years. Not so long ago, no one knew who designed those look-alikes along Park and Sixth Avenues, and no one cared. (There are exceptions, of course, the Seagram Building, by Mies van der Rohe and Philip Johnson, and the CBS Building, by Eero Saarinen, among them.) Times have changed. For their new midtown headquarters, now nearing completion, A.T.&T. picked Philip Johnson and John Burgee; I.B.M. turned to Edward Larrabee Barnes; Philip Morris chose Ulrich Franzen. A Johnson/Burgee office tower at 33 Maiden Lane is being advertised as "The Landmark Among Landmarks"; a high rise by Swanke Hayden Connell at the South Street Seaport is being billed as "New York's First Contextual Office Building." Good architecture, as the corporate people are now fond of saying, is good business. And if it works for a headquarters, why shouldn't it do the same for apartments?

The phenomenon also seems to have an encouraging personal dimension. William Zeckendorf, who is justifiably proud that his father commissioned I. M. Pei to do the admirable Kips Bay Plaza complex, off First Avenue—one of the few fine postwar housing complexes—clearly enjoys having a quality product of his own. Surveying a site model in the Davis, Brody offices, he points to some low buildings ripe for development just to the south of his tower. "It would be hard," he says, "for someone to build something there that doesn't at least try to measure up to our building."

The harder the better. ■

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"...The excellent 1981 Beaujolais can be drunk now; the fine 1977 vintage ports need at least ten years' bottle age..."

Lively Charm of Youth

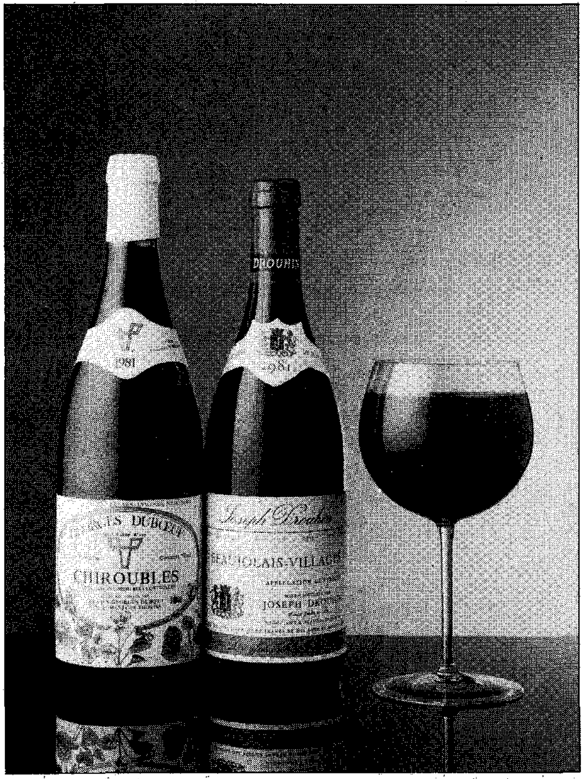
ONE OF THE MOST ATTRACTIVE ASPECTS of Beaujolais is that it's among the few red wines that are distinctive and also meant to be drunk young. The bistros of Paris and Lyons always serve the most recent year, even when, as with 1980, the quality is disappointing—freshness is as important as inherent quality.

Fortunately, 1981, whose wines have started to appear here, is considered a very good year. "The best 1981s," says producer Jean Beaudet, "are like the 1978s, with a marked character. The 1979s were good, but the crop was so large that the wines lacked definition." Shipper Georges Duboeuf compares the 1981s to the 1978s and 1971s: "They have fruit and freshness," he says, "but also some structure, so the better wines will maintain their quality for some time."

Produced from the Gamay grape in a region between Mâcon and Lyons, Beaujolais is a very popular wine with a well-defined personality. Besides fruit, charm, and a recognizable Gamay aroma, it has an immediate appeal that makes it a more appropriate choice in warm weather than more complex reds, and a fresh acidity that gives it a liveliness of taste lacking in many moderately priced wines. The latter quality enables Beaujolais to stand up to a variety of foods, including seasoned dishes and nouvelle cuisine creations, whose fresh flavors and unusual combinations of tastes call for a wine with a personality of its own.

Beaujolais is often served chilled, like a white wine, which seems to enhance the wine's fruit and zest, and also increases the number of dishes with which it can be served. Once you've tried chilled Beaujolais, you may find that the wine seems a bit dull when served at room temperature. In any case, never let Beaujolais—or any red or white wine, for that matter—warm up to summer outdoor temperatures.

The first examples of the 1981s to arrive here, of course, were those labeled "*nouveau*" or "*primeur*," which can be released for sale on the November 15 following the vintage. Since most of these wines are sold and consumed by the end of the year, they are the perfect cash-flow wines, a point not lost on those who make them. Of the 11 million cases of Beaujolais produced in 1981, almost three-quarters consisted of Beaujolais and Beaujolais-Villages (the latter from a delimited area whose wines are generally better than those labeled simply "Beaujolais"), and of those 8 million cases, nearly 40 percent were sold *en primeur*, more than ever before. One result of this demand is that the price of Beaujolais at the property has doubled since 1978, although, interestingly enough, the retail price of the 1981s here is only slightly higher than that of the 1978s, three years ago.



Appealing: *For Beaujolais, 1981 was a very good year.*

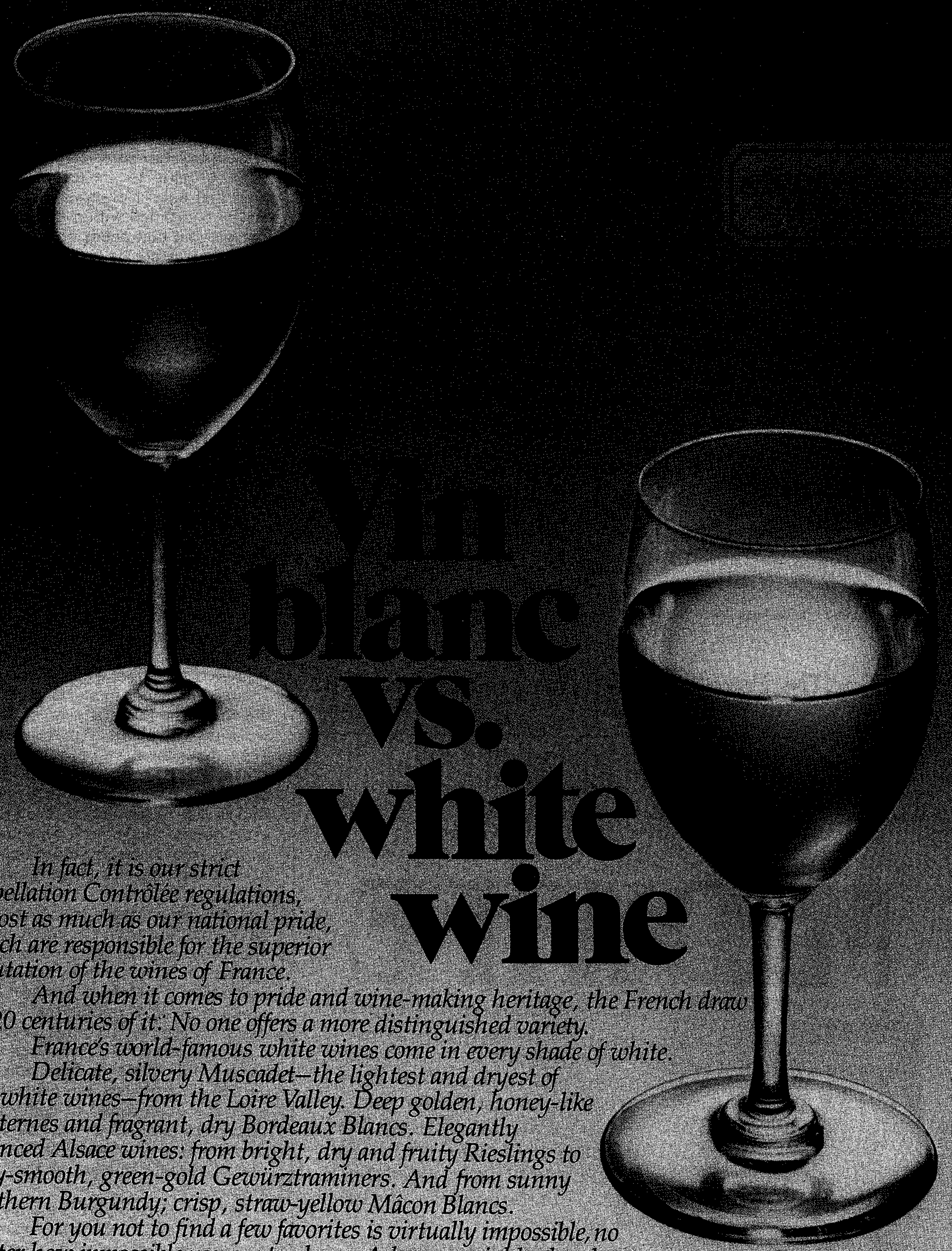
I was able to round up more than a dozen 1981 Beaujolais-Villages, plus a few *crus* (the nine *crus* of Beaujolais, which account for about a quarter of the total production, are Brouilly, Chénas, Chiroubles, Côte de Brouilly, Fleurie, Juliénas, Morgon, Moulin-à-Vent, and St.-Amour). Additional Beaujolais-Villages and most of the *crus* will arrive in the months ahead, but there's already an excellent choice of available wines. The most attractive of the Beaujolais-Villages I tasted is that of Georges Duboeuf ($4.49), which has all the appealing fruit typical of this wine. Two attractive *crus* from Duboeuf—whose wines are available in New York only at Sherry-Lehmann, Inc., 679 Madison Avenue, at 61st Street (838-7500)—are a charming and elegant Chiroubles ($5.99) and a well-balanced Fleurie ($6.49).

Of the wines in general distribution, the fresh, lively Beaujolais-Villages of Beaudet ($5.99) is particularly attractive. That of Jadot ($5.99), always dependable, is a very drinkable, medium-weight wine, and that of Sylvain Fessy ($5.49) is a good example of a light, fresh wine with lively acidity. Two fuller-bodied Beaujolais-Villages are those of Joseph Drouhin ($5.99) and Prosper Maufoux ($6.39).

In addition to the range of wines from Beaujolais, I also tried a bottle of Gamay Beaujolais 1981 ($4.99) produced in California by the ubiquitous Georges Duboeuf (at the Souverain winery, in Sonoma). It's charming and light-bodied, with slightly less fruit and acidity than the best of the 1981 Beaujolais-Villages, but very enjoyable nevertheless. Curiously enough, although California ampelographers state that the Gamay Beaujolais grape is a clone of the Pinot Noir, and that the variety called Gamay is the true grape of France's Beaujolais country, Duboeuf, who produced wines from both varieties in 1980, now believes that in California it's the Gamay Beaujolais that can produce a wine similar to French Beaujolais.

I added half a dozen 1980s and 1979s from dependable producers to the blind tasting of 1981s, and all of the 1980s and 1979s were already faded, dull, and lacking in fruit. I think it's a mistake to buy older vintages from Beaujolais—whether they are being closed out by a retailer or proposed by a restaurateur—

Photograph by Aaron Rezny.



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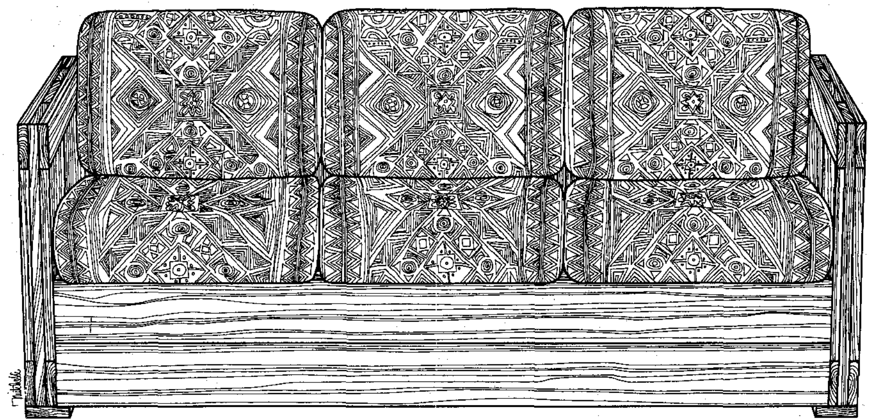

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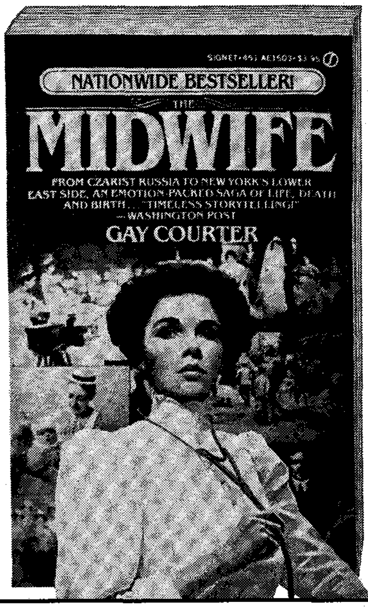
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when the 1981s are so widely available. Why drink an over-age example of a wine known primarily for its youthful fruit?

Subtle Pleasures of Maturity

IF BEAUJOLAIS IS AN UNCOMPLICATED wine that almost everyone enjoys, that can be consumed within months of the vintage, and that needs no special handling, vintage port is at the opposite end of the spectrum—it has a limited audience, it needs to age for ten or fifteen years, and it must be carefully decanted. Nevertheless, judging by the increasing number of vintage ports on retail shelves here, there seems to be a steadily growing interest in this wine, which has always been an important part of any classic English wine cellar. What's more, 1977 vintage port, generally available here from more than a dozen firms, is considered the finest vintage since 1963, itself the best since 1945.

Port, traditionally served at the end of a meal with Stilton, or later in the evening on its own, is produced in the Douro Valley, in northern Portugal. Not long after the juice begins to ferment into wine, a measured amount of neutral, colorless grape spirits is added; this stops fermentation while there is still about 10 percent of natural sugar left in the wine. The result is a sweet, fortified red wine with about 20 percent alcohol. The wine is then aged in wooden casks, called pipes, and almost all of it is blended with wines from other years and sold as ruby or tawny port. The principal exception is vintage port, which is made entirely from wines produced in a single harvest and bottled after only two years in cask.

Although vintage port gets much more attention from connoisseurs than does ruby or tawny port, it actually represents a very small proportion of all the port made: Out of an average annual production of 6 million or 7 million cases, vintage port accounts for less than 3 percent of the total, and even so it is bottled only three or four times in a decade. Nevertheless, it provides its devotees the opportunity to compare and discuss the different styles of the leading shippers as well as to follow the evolution of specific vintages as they slowly mature.

Because vintage port is a selection of the finest lots in the best years, it is particularly dark-colored, tannic, and intense when young. Unlike wood-aged rubies and tawnies, which are ready to drink when bottled, vintage port needs ten years or more of bottle age to mature, and must be aged on its side like any other fine wine (not kept standing up, as most retail stores keep it). Vintage port throws a particularly heavy deposit as it ages (even the 1977s already have quite a bit) and must always be decanted before being served.

It is only in the top years that port shippers "declare" a vintage, although any shipper is free to declare a vintage whenever he wants to. (Or not to declare one—neither Cockburn nor Quinta do Noval bottled a 1977.) The best recent years (those in which twenty or more shippers have bottled vintage port) are 1977, 1975, 1970, 1966, 1963, and 1960, and of these the 1977s and the 1963s are generally considered the finest and longest-lived. (Port vintages obviously have no relation to those in Bordeaux or other European wine districts.)

Most of the 1977s are available for $17 to $23. Of the ones I've tried, Quarles Harris, Taylor Fladgate, and Warre are the most firm, tannic, and positively flavored; Croft and Smith Woodhouse are full and rich as well, although perhaps not quite as closed in; Sandeman is balanced and round; Fonseca seems a bit sweeter and more evolved; and Niepoort is an appealing, rather simple wine. Dow and Graham are both quite good, but seem less defined at this stage.

The best way to determine what bottle age can do for vintage port—and also to determine whether it's the sort of wine you want to invest in—is to compare a 1977 with a 1963 or a 1960, preferably from the same shipper. The difference is dramatic and instructive and provides a mini-lesson in the special character of vintage port.

At a recent tasting in London, I was able to compare five vintages of Croft from 1977 to 1960. The 1977 was youthful, intense, and fruity—but still "hot" and "spirity," though its sugar content kept it from tasting harsh. The 1975 was lighter and less intense, and, like many 1975s, lacked the size of the 1977. The well-balanced 1970 was distinctly more evolved, but still vigorous and comparatively young. The 1963 was softer and more evolved still, but had enough structure to develop with more bottle age. The most enjoyable wine of the series was the 1960, whose tawny color provided a striking contrast to the red-purple of the 1977, as did its subdued and subtle taste.

Some stores that carry a good selection of vintage ports are Sherry-Lehmann, Inc., Morrell & Company (307 East 53rd Street, 688-9370), Park Avenue Liquor Shop (292 Madison Avenue, at 41st Street, 685-2442), Quality House (2 Park Avenue, at 32nd Street, 532-2944), and Goldstar Wines and Spirits (103-05 Queens Boulevard, Forest Hills, 459-0200). Prices vary by $1 or $2 for the 1977s; Goldstar and Quality House have the best prices for the 1970s, and Goldstar still has limited quantities of 1963s and 1960s for $22 to $28; the price ranges from $40 to $60 elsewhere. ■

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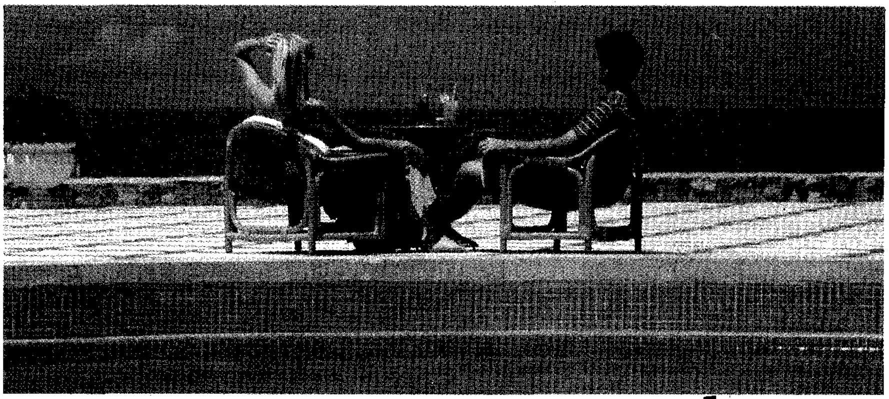

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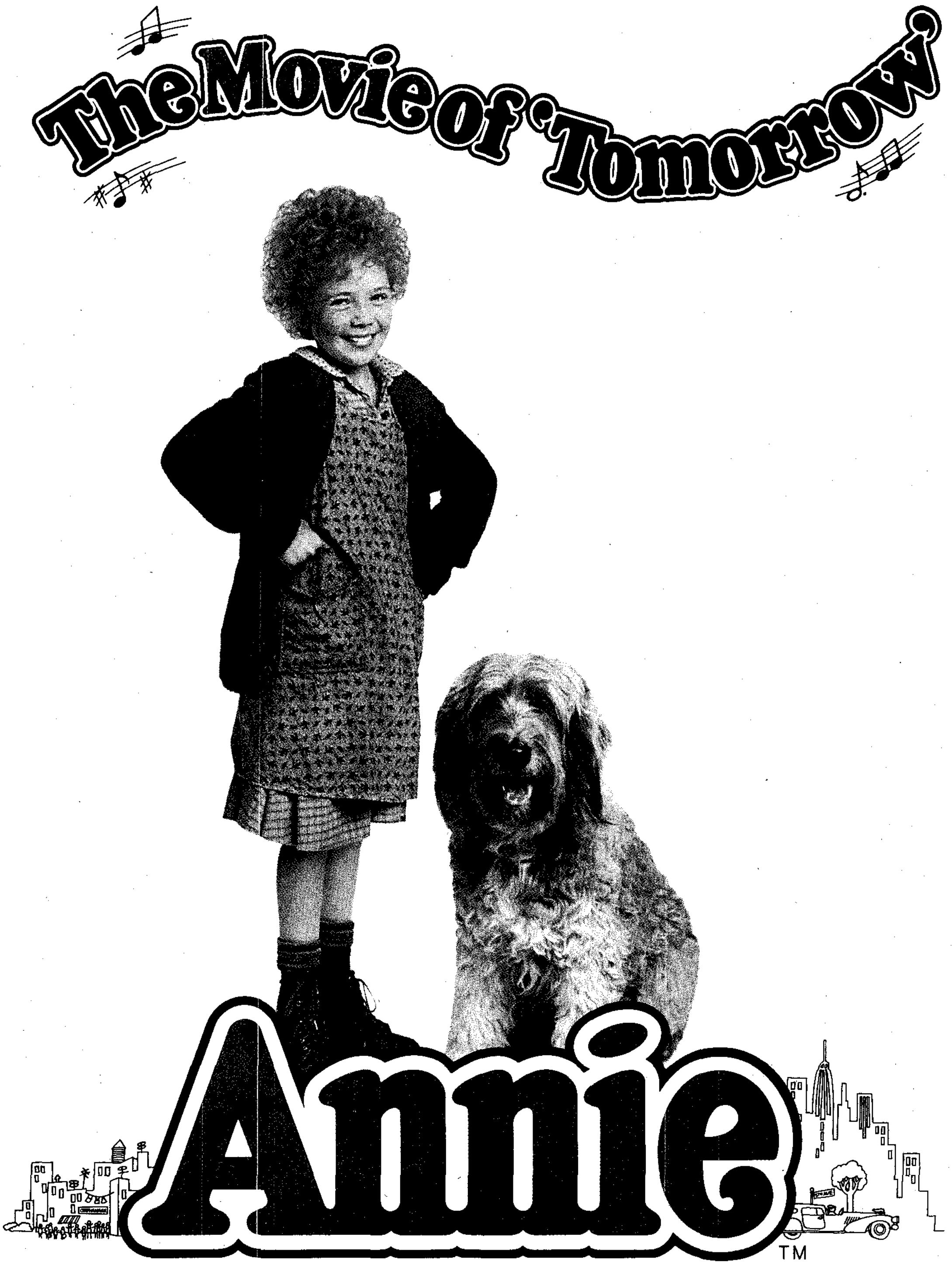

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"...*Chalk Garden* is worth seeing for its actors. *Gardenia* makes one hunger for involvement. Then there is *Antigone*..."

ENID BAGNOLD'S CHARMING—A TRIFLE too consciously so—1955 play, **The Chalk Garden,** gets a rather bumpy revival at Roundabout One. Miss Bagnold was a highly skilled maker of polished surfaces and spellbinding mechanisms; how much certifiable humanity manages to become trapped under the one or wedged in amid the other is a matter for lively dispute. Here, along with uncontestable wit, sophistication, and an engagingly cerebral rather than merely visceral suspense, a certain feyness infiltrates the characters and dialogue, as if sensible and even shrewd sentences were being wrenched, by skewing just one word in each, into something oblique, challenging, but not quite trustworthy.

The author of *National Velvet* and *Serena Blandish* wrote *The Chalk Garden* after 65 years of experiencing a variety of worlds from the West Indies to the West End, and a profusion of upheavals from World War I France, where she was an ambulance driver, to the drawing-room wars of upper-crust London, where she became a prominent hostess. At the age when others join the ladies in retirement, Miss Bagnold came out with this playfully caustic parable about growing up into oneself amid the illogic of life. Like the flowers in the amusingly autocratic Mrs. St. Maugham's chalky garden, the characters of the play need almost superhuman coaxing into belated bloom, into assuming the futures implicit in their seeds. And, unlike the flowers, they need also some rough jolts. The author supplies both, but with such arching of the brows and batting of the lashes that I sometimes wonder about the vision in the eyes.

John Stix has directed in a style that considerably pre-dates the play, making movements seem often random or predictable, letting the pace of speech wither on the stalk of a tongue. The two key roles—that of the self-indulgent but cannily domineering grandmother and that of the mysterious governess who comes out of nowhere but knows enough to make gardens grow and judges shrivel—are taken by two wonderful actresses not quite in top form. As the latter, Irene Worth is a bit tentative at times, though this may be corrected later, and also, irremediably, too old for the part. The character needs the electricity of a sexual force reined in at its peak, which is what Siobhan McKenna brought to the Broadway premiere. Miss Worth, though spunkily ironic and sometimes towering, is too patently a dormant volcano, a little past the threat of lava.

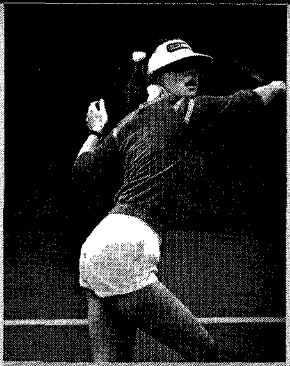
Garden quartet: *Irene Worth, Sallyanne Tackus, Constance Cummings, and Donal Donnelly.*

Conversely, the gifted Constance Cummings acts too giddily youthful, too prettily unmatriarchal in the other lead, an impression heightened by the fact that her daughter (Elizabeth Owens) seems to be her exact coeval. Nevertheless, the Misses Cummings and Worth are well worth catching, as are Donal Donnelly as a heroically beleaguered, exquisitely eccentric manservant, and I. M. Hobson (despite slowness with his cues) as an elderly judge finally unfurling into self-awareness. Sallyanne Tackus—perhaps partly through misdirection—makes the pyromaniacal granddaughter over whom grandmother and mother clash too mannered even for the most precocious and devious of adolescents, though she does have some fine moments toward the end. But as her mother, Miss Owens is disastrous: Can a character described as "so overloaded with sex that it sparkles" be frozen into a state of pigeon-toed bewilderment? The good Roger Mooney's set is, this time, routine stuff; the other production values can just pass muster.

FROM *Garden* TO **Gardenia,** JOHN Guare's two-act prequel to his recent *Lydie Breeze.* It is too bad that what is anterior in time reaches the stage posteriorly; we strain unduly to connect it with the already happily forgotten details of the later misfortunes visited on this group of quirky misfits in a nineteenth-century Nantucket commune. As in *Lydie Breeze,* Guare digs sedulously—but too eclectically and not deeply enough—into last-century American history and literature, while also putting in such anachronisms as having these backwater autodidacts quote Baudelaire's prose poetry a scant six years after its French book publication.

One problem, then, is the magpie-like art of assemblage that constitutes much of the writing; another is the avoidance of full-scale dramatic confrontations. The best parts of the story take place either offstage or between the acts or plays of this *Lydie-Gardenia* diptych (or, considering that *Gardenia,* with its acts nine years apart, is rather like two separate plays, perhaps more justly triptych); the crucial traits of character and radical changes are similarly not seen evolving but are presented as givens or, worse yet,

Photograph by Martha Swope.



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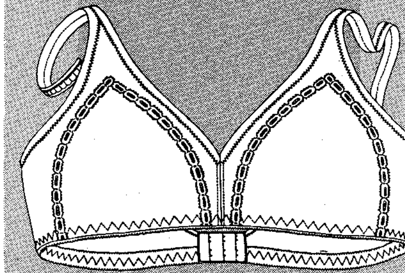

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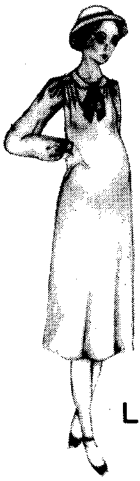
narration. This is not to say that there are no sallies of humor, no flights of unfettered fancy, no gripping outbursts of emotion here and there; but the moments of truth hover outside the time of the play; we witness mostly prologues and epilogues to missing epiphanies. It is as if *Gardenia* were written not so much by a dramatist as by a clever, well-read, and vastly ambitious furrier who had to be a playwright at any cost to the audience.

Though not exactly bored, one hungers for involvement. Actions float far removed from the characters, transformations are sundered from palpable motivations, the talk often takes a leave of absence from the plot. This makes it very hard for the director, Karel Reisz, to create life on the stage, especially since a shallow acting area has been further constricted by Santo Loquasto's good but cluttered design. The beach set in Act I, moreover, as someone acutely remarked, looks like a display for an exhibit at the American Museum of Natural History. Still, Reisz has devised some pleasing rhythms and tableaus, and as much movement as could decently be come by.

In the first act, the talented Edward Herrmann has understandable difficulties balancing yokelishness with sagacity, and Sam Waterston is all coyness, pucker, and slitty-eyed prissiness. In Act II, however, both men improve enormously. But here, James Woods, who has contributed most of the crackle of life to Act I, is sorely missed. Jobeth Williams, one of our most accomplished and enchanting young actresses, does wonders in trying to meld the heroine's irreconcilable contradictions, but must, however gracefully, go down to defeat. No quarreling, though, with Ann Roth's costumes or Craig Miller's lights.

IT IS ALMOST PROPER THAT LACK OF space should preclude more than a couple of sentences about Joseph Chaikin's mindless perversion of Sophocles' **Antigone**, in which direction, translation (by John Chioles), casting, acting, and all production values combine to leave no injury unaccompanied by insult. If you can imagine a flea circus filmed under high magnification and screened in a ward for the terminally insane, stage movements ranging from St. Vitus dance to catatonia, vocal delivery that sounds as if the text had been filtered through John Cage, six or seven acting styles that have nothing in common except their rottenness, Antigone going to her death in a mincing two-step, a female Tiresias and a fishmonger Creon, kneeling or crawling, deliberately extruding curtains of spittle like white flags from their mouths, you'll have an inkling of the stultification and horrors with which this freak show pelts one. ▬

MANOLA



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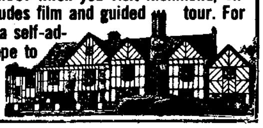

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Movies/David Denby

WHY SO PALE AND WAN?

"...*Too Far to Go* lacks Updike's erotic warmth; *Soldier Girls* is the saddest and funniest movie about the army..."

RADIANT JOAN MAPLE (BLYTHE DANNER) comes in from tennis all aglow and calls for her husband. "I'm hee-yuh awn the brink of a nay-ap," replies Michael Moriarty's Richard Maple, a pink, hairless piglet curled up on the bed. In **Too Far to Go**, adapted from a series of John Updike stories, the Maples have fallen out of love without knowing why. We never understand Richard's disenchantment, but the source of Joan's is clear enough: How could any woman love a man who looks and sounds like Michael Moriarty?

Years ago there were people who claimed that Moriarty could act, but they all seem to have disappeared—gone into hiding, perhaps, or emigrated to Paraguay, or died without confessing their sins. I think I gave up on Moriarty after *Who'll Stop the Rain?*—his dim, recessive, foggily preoccupied manner killed what could have been a major movie. As Mr. Spock says to Captain Kirk on *Star Trek,* "It's life, Captain, but not life as we know it." Certainly Updike meant his suburban husband Richard Maple to be distant, guarded, and ironic, but he also meant him to be a man of powerful feeling who loves his wife for many years and suffers from the collapse of their marriage. Yet Michael Moriarty does not seem capable of projecting any emotion other than vague discomfort. Pale as Banquo's ghost, slender but puffy, with no visible eyebrows (like Liv Ullmann in one of her suffering-mope roles), he talks in a cobwebby, fey manner that sounds like Daniel Patrick Moynihan imitating Truman Capote. John Updike should sue for defamation of one of his characters. As Richard, Moriarty seems not so much to be guarding his feelings as indulging a taste for perverse feebleness, taunting Danner with prim sarcasms.

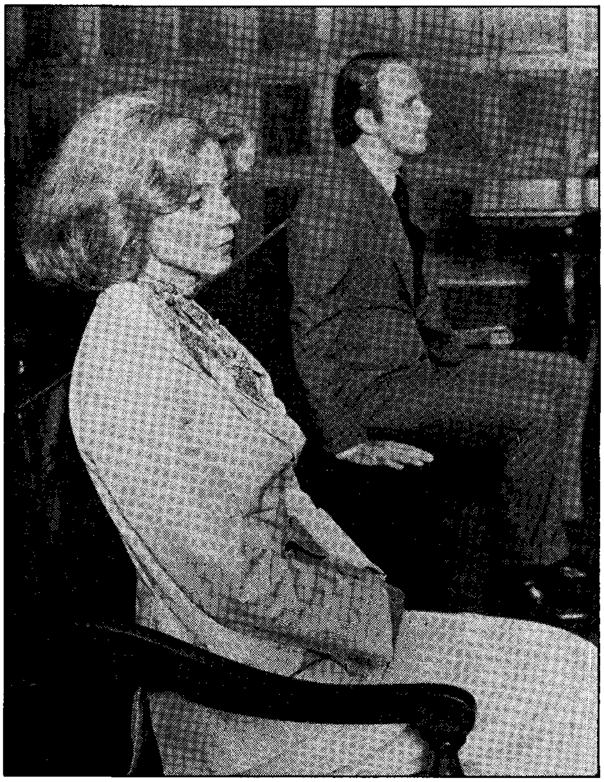
With her straight blond hair cut short, Blythe Danner's Joan is lithe and tanned, a gallant, hard-pressed mother of four keeping up her tennis when all else has failed. She makes Joan a beautiful, fine, intelligent woman whose deepest instinct is to love her husband in the most straightforward way; she is more dismayed than angered by his coldness and infidelities. When Richard teases her with the names of *her* possible lovers, she exclaims, "Stop trying to make me more interesting than I am!" Never has a passion for ordinariness seemed so vibrant.

Updike traced the decline of this marriage in stories written over a twenty-year period, but screenwriter William Hanley has started at the point at which the Maples decide to separate and then flashed back to moments of earlier happiness, to quarrels, lies, and evasions, little digs and betrayals, each of them a way station on their long journey to divorce. The actors try to look younger and happier in the flashbacks, but the attempt to create the history of a troubled but far from empty marriage is doomed, because these two actors simply don't go together as a couple. We can't imagine how they maintained the conjugal bed for one year, let alone twenty.

Hanley has saved some of Updike's best moments, but he only harms the tone of Updike's borderline-precious dialogue with such arch substitutions as "the perilous weed" for "cigarettes." And, of course, there's nothing in the movie resembling the glories that surround Updike's conversations, the pages of narrative, description, and rumination, which give you, among other things, Richard's wit, his inner life, his love for his wife, as well as Updike's own unique erotic warmth and tenderness—a tenderness that extends to every living thing in the Maples' family life and most of all to the author's own sentences, which never lose their special pitch and sweetness.

Too Far to Go was originally made as a TV movie and was broadcast in 1979. But now American Zoetrope, Francis Ford Coppola's failing company, has brought the film into theaters as a buried classic. Alas, it isn't. The director, Fielder Cook, never transcends serious-TV earnestness. After an hour or so, I began to blank out from the over-reliance on "revealing" tight close-ups, and from the lack of activity going on around the characters, who are left stranded, poised for emotion, against flowered wallpaper and pastel sheets, or in the middle of kitchens. The movie badly needs the erotic tension that Updike gave the material, and, of course, it needs a new actor—one who at least moves his upper lip when he talks. *Too Far to Go* has some of Updike's cleverest lines, but the way the material is played, the only funny thing in it is the notion of Michael Moriarty as a relentless suburban stud, racing around in his sports car to service lustful divorcées.

PRIVATE JOANN JOHNSON, A YOUNG black woman who is one of the volunteers in the new army, lags behind in marches, has trouble doing squat thrusts with a fully loaded pack, and smiles when she's supposed to be running in place and shouting "Kill! Kill! Kill!" Johnson, who is about eighteen, is perhaps a little dim, and she's certainly a slacker and a screw-up. Yet in **Soldier**



Divorce court: *Blythe Danner and Michael Moriarty.*

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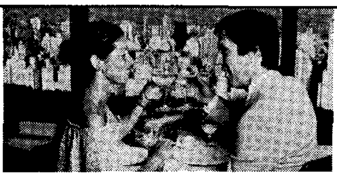

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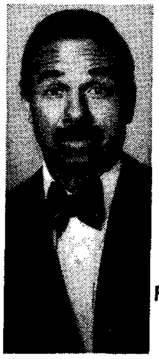
Girls, an extremely entertaining cinéma-vérité documentary made by Joan Churchhill and Nicholas Broomfield, Johnson is also a heroine. No fewer than three sergeants try desperately to wipe that little smile off her face. They thrust their faces into hers and chew her out violently; they call her out of formation to do extra exercises; they say things like "Johnson, I want you out of *my* army" and "Don't you realize you're the type who irritates people just by standing there—you don't even have to open your mouth." And yet, without meaning to, she smiles. The army, which is trying to teach her to kill, seems a little silly to her.

A hit at the last New York Film Festival, *Soldier Girls,* shot in 1980 at Fort Gordon, in Georgia, is now having a limited run at the Bleecker Street Cinema. Much of the movie is devoted to the eternal low comedy of basic training—the theatrical bullying of the drill instructors, the humiliations and bellyaching of the trainees. But since the trainees are women (who will never be sent into combat), the rituals look sillier than usual, and more sadistic, and eventually we begin to wonder if there's any reason for men to be trained this way, either. When a woman breaks down on the firing range, a sergeant screams at her, separating his syllables with little explosions of air: "You-do-not-dis-play-e-mo-tion-in-that-u-ni-form!" Men have been trained to kill without emotion, too, but in the failure that was Vietnam a good many of them also fragged their own officers without emotion. One wonders how much time the slovenly but devastating Israeli army spends on drill. Or whether any of this is relevant in the nuclear age (a cheerful sergeant tells the women that if they get radioactive dust on their bodies the best thing to do is to take a shower; in lieu of that, they should just flick off the dust).

The hoarse-voiced Sergeant Abing, who has perhaps spent a little too much time studying Jack Webb's leather-voiced bullying in *The D.I.,* tells the women that since they *volunteered* they should be willing to give up an arm or a leg, and, anyway, he's there to hold them to their word. Abing, a career man, is trying not to condescend; he wants to treat the women the same way he would treat men. Baffled by their unnecessary smiles and tears, he responds with a rage so unappeasable you wind up feeling sorry for him. He's doing what he's been trained to do, but somehow, through some unimaginable snafu, the army has sent him *women*—the sorriest bunch of recruits he's ever seen. Somewhere in the back of his mind he knows that he's not Jack Webb in *The D.I.,* that he's more like the butt of the *Sergeant Bilko* show, and it's killing him. *Soldier Girls* must be the saddest and funniest movie ever made about the army. ■



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BY LEONORE FLEISCHER

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THE RHINELANDER CENTER OF THE CHILDren's Aid Society is making its exercise and swimming facility available to the general public at specified hours for a low fee. The money goes toward the community social programs of the society, benefiting the families and children of Yorkville. The center has a 25-ft.-by-60-ft., four-lane heated swimming pool, with attendant; locker rooms and showers for men and women; and one Universal gymnasium workout apparatus. The hours are Tues. and Thurs. 7–9:30 A.M., and Tues. 5:30–7 P.M. The cost is $25 a year, plus $3 for each session you attend. Checks accepted; no credit cards. *The Rhinelander Center of the Children's Aid Society, 356 East 88th St. (876-0500); Mon.–Fri. 8 a.m.–9:30 p.m.* ■

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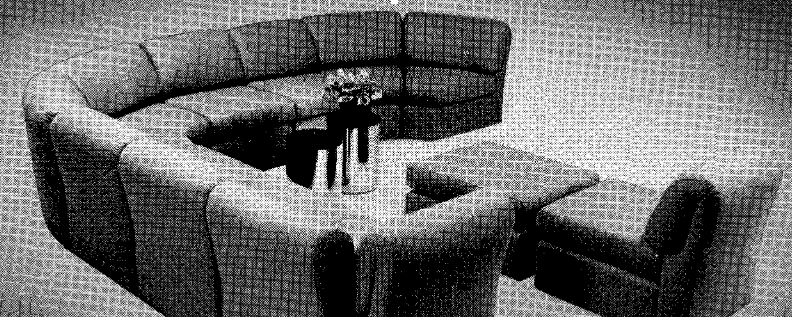

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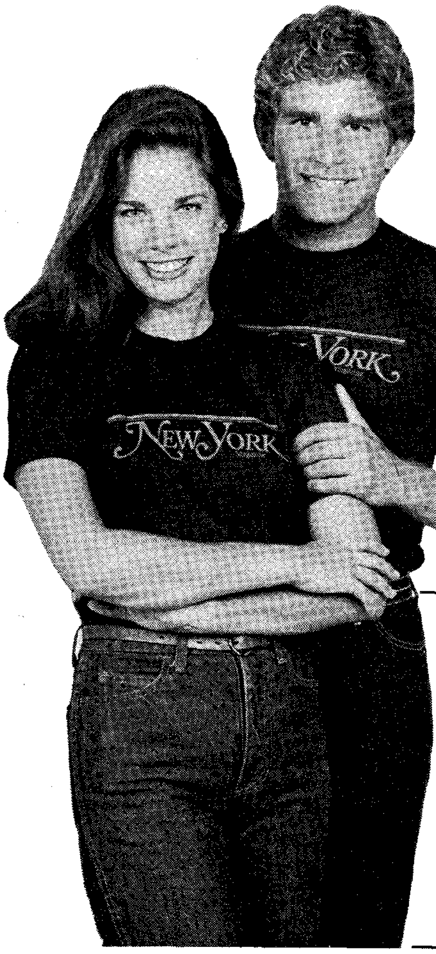

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A Complete Entertainment Guide for the Week Beginning May 3

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM 2—Watts St. at Ave. Americas.** 431-1590. Thru May 3: "Before the Revolution"; "Young Torless." May 4-5: "Edvard Munch." May 6-8: "Phantom India." Parts 1-3. Beg. May 9: "Tokyo Story"; "Une Femme Douce."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. May 3: "Jeanne Dielman, 23 Quai du Commerce, Bruxelles." May 4: "Throne of Blood"; "Assassination." May 5: "Brussels Transit"; "Le Fils d'Amur." May 6: "Persona"; "The Touch." May 7: "Un Soir, Un Train"; "The Man Who Shaved His Head." May 8: "Life of Brian"; "Take the Money and Run." Beg. May 9: "Dr. Strangelove"; "The Great Dictator." **AGEE ROOM—**"Soldier Girls."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"The Atomic Cafe." #2—"Atlantic City."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Female Trouble"; "Pink Flamingos."

9. **ART—8th St. E. of University Pl.** 473-7014. "Chariots of Fire."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. May 3: "The Seventh Seal"; "Persona." May 4: "The Prince and the Showgirl"; "Bus Stop." May 5: "Auntie Mame"; "His Girl Friday." May 6: "Bordertown"; "Cabin in the Coffin." May 7-8: "The Song of the Thin Man"; "Another Thin Man." May 9: "Waterloo Bridge"; "Sidewalks of London."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru May 6: "Personal Best"; "Outland."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru May 4: "The Boys in the Band"; "Something for Everyone." May 5-6: "La Dolce Vita." May 7-8: "Polyester"; "Mommie Dearest." Beg. May 9: "War and Peace." Part 1.

14. **GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—"The Long Good Friday." #2—"A Week's Vacation."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"On Golden Pond." #2—"Three Brothers." #3—"Roommates." #4—"Missing."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "If You Could See What I Hear."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Richard Pryor Live on the Sunset Strip."•

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Soup for One."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Cat People."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Porky's." #2—"The Amateur." #3—"Partners."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"If You Could See What I Hear." #2—"Porky's."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Wrong Is Right."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"The Amateur." #2—"Soup for One." #3—"Death Wish II." #4—"On Golden Pond." #5—"Chariots of Fire." #6—"Arthur."

33. **LOEWS STATE 1—B'way nr. 45th St.** 582-5060. "Partners." **STATE 2—**582-5070. "Some Kind of Hero."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "The Long Good Friday."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. Thru May 6: "Budo." Beg. May 7: "Quest for Fire."

37. **RKO CINERAMA 1—B'way nr. 47th St.** 975-8366. Thru May 6: "Amin: The Rise and Fall." Beg. May 7: "Lady Chatterly's Lover." **RKO CINERAMA 2—**975-8369. Thru May 6: "Christiane F." Opening May 7: "Paradise."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Richard Pryor Live on the Sunset Strip." **EMBASSY 3—**"Silent Rage"; "Game of Death." **EMBASSY 4—**"Reds."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru May 4: "Suspicion"; "Spellbound." May 5-8: "One Flew Over the Cuckoo's Nest"; "The Hospital." Beg. May 9: "Grand Hotel"; "Camille." #2—Thru May 4: "Close Encounters of the Third Kind"; "The Day the Earth Stood Still." May 5-8: "The Good, the Bad, and the Ugly"; "Fistful of Dollars." Beg. May 9: "Being There"; "Network."

41. **UA RIVOLI—B'way nr. 49th St.** 247-1633. #1—Thru May 6: "Cat People." Beg. May 7: "Death Valley." #2—Thru May 6: "Private Lessons." Beg. May 7: "Lady Chatterly's Lover."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-0003. Thru May 6: "Fun Loving." Beg. May 7: "Dr. Butcher, M.D."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Who Has Seen the Wind."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Victor/Victoria."

46. **UA EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru May 6: "A Week's Vacation." Beg. May 7: "Memoirs of a French Whore."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. May 3: "Invisible Adversaries"; "Toilette." May 4: "Ministry of Fear"; "A Third Reich"; "Kassbach—A Portrait." May 5: "A Midsummer Night's Dream (1935)"; "Orlac's Hands"; "The Silent Era." May 6: "The Great Waltz"; "The King Steps Out"; Films by Peter Kubelka. May 7: "The Right Man"; "The Apartment." May 8: "Headstand"; "Bonjour Tristesse." May 9: "Who Shall Live and Who Shall Die?"; "The Memorable Pilgrimage of Emperor Kanga Mussa"; "Moonfleet."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Soup for One."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. "The Arrest."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Genocide."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "The Amateur."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Smash Palace."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Deathtrap."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Porky's." #2—"Chariots of Fire."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "I Love You." **CORONET—**"Diner."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "The Chosen."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Mephisto." **CINEMA II—**753-0774. "Too Far to Go."

61st Street & Above
East Side

70. **UA GEMINI 1—Second Ave. nr. 64th St.** 832-1670. Thru May 6: "Fun Loving." Beg. May 7: "Lady Chatterly's Lover." **UA GEMINI 2—**832-2720. "Garde à Vue."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Chosen."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"If You Could See What I Hear." #2—"The Long Good Friday."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Das Boot."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Wrong Is Right."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru May 6: "Ragtime."

78. **UA 85TH STREET—On First Ave.** 249-5100. Thru May 6: "Fun Loving." Beg. May 7: "Lady Chatterly's Lover."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Partners." #2—"Some Kind of Hero."

82. **86TH STREET EAST—Nr. Third Ave** 249-1144. "Porky's."

83. **RKO 86TH STREET—Nr. Lexington Ave.** 289-8900. #1—"Soup for One." #2—"Cat People."

61st Street & Above
West Side

88. **PARAMOUNT—B'way at 61st St.** 247-5070. "Quest for Fire."

89. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Chariots of Fire." #2—"My Dinner With Andre." #3—"Passione d'Amore."

90. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—Thru May 6: "An Unfinished Piece for Player Piano." Opening May 7: "The Meadow." #2—Thru May 6: "Three Brothers." Beg. May 7: "An Unfinished Piece for Player Piano."

91. **REGENCY—B'way nr. 67th St.** 724-3700. Thru May 3: "People Will Talk"; "Compulsion." May 4-5: "My Darling Clementine"; "Western Union." May 6-8: "Cluny Brown"; "A Tree Grows in Brooklyn." Beg. May 9: "The Snake Pit"; "The Three Faces of Eve."

92. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Das Boot." #2—"A Slap in the Face."

93. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"The Long Good Friday." #2—"If You Could See What I Hear." #3—"Deathtrap." #4—"Soup for One."

94. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Reds." #2—"Richard Pryor Live on the Sunset Strip."

95. **THALIA—95th St. W. of B'way.** 222-3370. May 3: "Steppenwolf"; "Siddhartha." May 4: "Billy Budd"; "Mutiny on the Bounty." May 5: "Therese Raquin"; "Banana Peel." May 6: "D.O.A."; "The Dark Past." May 7-8: "Autumn Sonata"; "Cries and Whispers." May 9: "Lacombe, Lucien"; "Elevator to the Gallows."

97. **OLYMPIA—B'way nr. 107th St.** 865-8128. #1—Thru May 6: "Personal Best"; "So Fine." Beg. May 7 (tent.): "Paradise." #2—Thru May 6: "On Golden Pond." Beg. May 7 (tent.): "Quest for Fire." #3—"Roommates." #4—"Cat People."

99. **COLISEUM—B'way at 181st St.** 927-7200. #1—Thru May 6: "Kung Fu Zombie"; "Kung Fu Executioner." Beg. May 7: "Lady Chatterly's Lover." #2—Thru May 6: "Fun Loving"; "Phantom of Terror." Beg. May 7: "Dr. Butcher, M.D."

Museums, Societies, Etc.

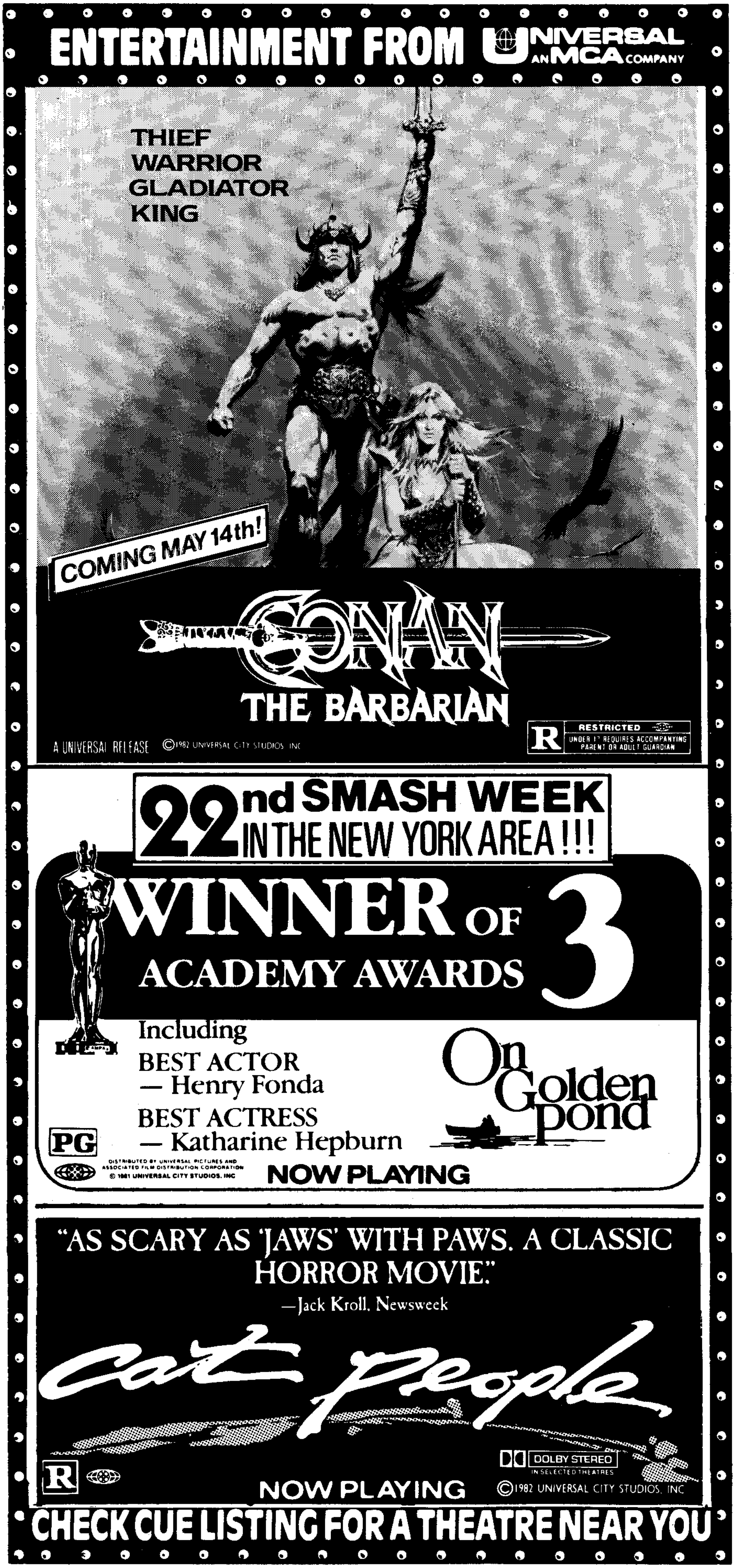
AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 873-1300; Naturemax—496-0900. Free with museum adm. May 5, 7-9:30 p.m.: Caribbean Expressions Festival: "The Last Supper" (1977) by Tomas Gutierrez Alea, & "From These Roots: Harlem Renaissance" (1980) by William Greaves. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($2 adults, $1 children, after museum adm.): "To Fly" (1976) by Greg MacGillivray & James Freeman; Fri.-Sat., 6 & 7:40 p.m. (spec. $3.50 adm. to museum & films): "To Fly," & "Living Planet" (1979) by Dennis Earl Moore.

ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria. 784-4742. Adm. $3.50. May 7, 7:30 p.m.: "Gulliver's Travels" (1939) & "Popeye the Sailor Meets Sinbad the Sailor" (1936) by Max Fleischer. May 8, 7:30 p.m.: "Honor Among Lovers" (1931) by Dorothy Arzner, & "The Sign of the Cross" (1932) by Cecil B. De Mille, both with Claudette Colbert & Fredric March.

BAHA'I CENTER—53 E. 11th St. 674-8998. Adm. $1; senior citizens 50c; children free. May 9, 2:30 p.m.: "The Idiot" (1945) by Georges Lampin, & "Gerard Philipe."

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $1.50; senior citizens 75c. May 5, 8 p.m.: "Storm Center" (1956) by Daniel Taradash, with Bette Davis & Brian Keith.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3. May 7, 8 p.m.: "Chan Is Missing" (1981) by Wayne Wang. May 8, 8 p.m.: "The Ballad of Sexual Dependency" (1981) by Nan Goldin. May 9, 8 p.m.: "Developing Pictures" by Tony Bloor, "Three Short Episodes" by Rachel Finkelstein, "Shrink to Fit" by Paul Edmunson,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COOPER-HEWITT MUSEUM—2 E. 91st St. 860-6868. Adm. $4.50; members $3.50. May 4, 6 p.m.: "Seven Samurai" (1954) by Akira Kurosawa, & "The Japanese Hilton" (1955) by Sidney Peterson.

FILM FORUM 1—57 Watts St. 431-1590. Adm. $4; members $2.50. Mon.-Sun., 6, 8 & 10 p.m., Sat.-Sun., 4 p.m.: "One Night Stand" (1978) by Allan King.

FILMS CHARAS—Terraza Theater, 360 E. 10th St. 982-0627. Adm. $1. May 4, 8 p.m.: "The City—Heaven and Hell" (1965) by the National Film Board of Canada, "People's Firehouse #1" (1978) by Third World Newsreel & Paul Schneider, & "Our Cities, Our Right" (1975) by Henri Lefebvre.

THE FOURTH STREET PHOTO GALLERY—67 E. 4th St. 673-1021. Free. May 14-15, 9 p.m.: "The Hustler" (1961) by Robert Rossen, with Paul Newman & Jackie Gleason.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. May 5, 1, 3, 6 & 8:30 p.m.: "Club de Femmes" (1936) by Jacques Deval.

GOETHE HOUSE—Fifth Ave. at 83rd St. 744-8310. Adm. $1. May 6, 6 p.m.: "Faust" (1926) by F.W. Murnau, with Emil Jannings.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050 Adm. $3; members, senior citizens & students $2.50. May 8, 8:30 p.m.: "The Merry Widow" (1934) by Ernst Lubitsch, with Maurice Chevalier.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Adm. $2; students & senior citizens $1; Tues. eves free. Tue.-Sun., 1, 2:45 & 4:30 p.m.: "From the First People" (1977) by Sarah Elder & Leonard Kamerling. Tue.-Thu., 6:15 p.m.: "On the Spring Ice" (1975) by Elder & Kamerling.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members $3. May 5, 6:30 & 9 p.m.: "Muddy River" (1981) by Kohei Oguri. May 7, 7:30 p.m.: "Stray Dog" (1949) by Akira Kurosawa. with Takashi Shimura. May 8-9, 2 p.m.: "Ikiru" (1953) by Kurosawa, with Shimura.

THE JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888. Adm. $3; students & senior citizens $1.50; members $1. May 6, 7 p.m.: "Image Before My Eyes" (1981) by Josh Waletzky.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Free with museum adm. Tue.-Sat., 12-5 p.m., Thu., 12-7:30 p.m. Thru May 15: "See It Now" Retrospective.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with museum adm. Thru May 11: Video by Skip Blumberg, Shirley Clarke, Davidson Gigliotti, Teodoro Maus, Dan Reeves & Bill Viola.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. May 4, 7:30 p.m.: "The Spiders" (1919) by Fritz Lang; 8 p.m.: "The Tarnished Angels" by Douglas Sirk, with Dorothy Malone, Rock Hudson & Robert Stack. May 5, 8 p.m.: "Salt of the Earth" (1954) by Herbert Biberman; 9:45 p.m.: "Our Daily Bread" (1934) by King Vidor. May 6, 8 p.m.: "Au Hasard Balthazar" (1966) by Robert Bresson. May 7-8, 8 & 10:15 p.m., & May 9, 7:30 & 9:30 p.m.: "Bye Bye Brazil" (1980) by Carlos Diegues.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. May 4, 12 noon: "The Naked Night" (1953) by Ingmar Bergman; 2:30 p.m.: "Who Are the De Bolts?" by John Korty. May 6, 12 noon: "The War at Home."

NEW YORK UNIVERSITY—Main Building, 100 Washington Square East, Room 703. 598-3395. Free. May 7, 6:30 p.m.: "Portrait of Teresa" (1979) by Pastor Vega.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; students & senior citizens $3. Tue.-Sun., 6, 8 & 10 p.m., & Fri.-Sun., 4 p.m.: "La Commare Secca" (1962) by Bernardo Bertolucci. Sat.-Sun., 2 p.m. (free): "Gertrude Stein: When This You See, Remember Me" (1970) by Perry Miller Adato.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. May 7, 3 p.m., & May 8-9, 1 & 3 p.m.: "Image Before My Eyes" (1981) by Josh Waletzky.

ROCKLAND CENTER FOR THE ARTS—27 Old Greenbush Road, West Nyack, N.Y. 914-358-0877. Adm. $3; members, students & senior citizens $2. May 5, 8 p.m.: "Just Posing" by Linda Sparrow, & "Last Year's Model" by Janice Shapiro.

SARAH LAWRENCE COLLEGE—Performing Arts Center, Bronxville, N.Y. 914-337-0700. Adm. $3; students & senior citizens, matinees $1.50. May 8, 1 & 3 p.m.: "Kim" (1950) by Victor Saville; 7 & 9 p.m.: "The Green Room" (1978) by François Truffaut.

SLOANE HOUSE YMCA—356 W. 34th St. 760-5850. Suggested don. 50c. May 5, 9 p.m.: "L'Chaim—To Life!," & "Music of Auchwitz." May 7-8, 12 midnight: "Hair" (1979) by Milos Forman, with Treat Williams & John Savage. May 9, 7:30 p.m.: "The Man Who Knew Too Much" (1956) by Alfred Hitchcock, with James Stewart & Doris Day.

SYMPHONY SPACE—B'way at 95th St. 864-5400. Adm. $2.50. May 6, 7-9:30 p.m.: Caribbean Expressions Festival: "Beny More: Que Bueno Baila Usted" by the Cuban Film Institute, in Spanish, no subtitles, & "Salsa: The Music of New York and Puerto Rico."

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. Thru June 27: Video by Nam June Paik. **At Federal Hall National Memorial, 26 Wall St./15 Pine St.** 431-1620. Free. Beg. May 6, Mon.-Fri., 11 a.m.-3 p.m.: Video-Music: New Correlations.

BILLY WILDER TRIBUTE—Avery Fisher Hall, Lincoln Center. 877-1800 ext. 489. Tickets for the Film Society of Lincoln Center's annual Spring Gala can be purchased at the Society's offices at 140 W. 65th St., $15-125, for May 3, 8 p.m. Live telecast on WNET/13.

YUGOSLAV PRESS AND CULTURAL CENTER—767 Third Ave., at 48th St. 838-2306. Free. May 4, 6 p.m.: "All Together" (1981) by Zdravko Sotra, & "15 Hours and 17 Minutes."

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Porky's." #2 & #3—Program unavailable.

101. **BAINBRIDGE—E. 204th St. at Bainbridge Ave.** 798-2370. Thru May 6: "Richard Pryor Live on the Sunset Strip"; "Silent Rage." Beg. May 7: "Deathtrap"; "Outland."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. Thru May 6: "Cat People." Beg. May 7: "Death Valley."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Partners." #2—Thru May 6: "Victor/Victoria." Beg. May 7: "Paradise."

105. **DALE—W. 231st St. at B'way.** 884-5300. Thru May 6: "Personal Best." Beg. May 7: "Lady Chatterly's Lover."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"If You Could See What I Hear." #2—"Soup for One." #3—Thru May 6: "Private Lessons." Beg. May 7: "Death Valley." #4—Thru May 6: "Fun Loving." Beg. May 7: "Lady Chatterly's Lover."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Partners." #2—"If You Could See What I Hear."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "The Long Good Friday."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Roommates." #2—Thru May 6: "Cat People." Beg. May 7: "The Burning."

Brooklyn

200. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Partners." #2—"The Long Good Friday."

202. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 69th St.** 238-4200. #1—Thru May 6: "Victor/Victoria." Beg. May 7: "Lady Chatterly's Lover." #2—"Soup for One." #3—Thru May 6: "Lunchwagon Girls"; "Summer Camp." Beg. May 7: "Death Valley." #4—Thru May 6: "Cat People." Beg. May 7: "Dr. Butcher, M.D." #5—"Atlantic City."

203. **BENSONHURST—BENSON—20th Ave. at 86th St.** 372-1617. #1—"Porky's." #2—Thru May 6: "Lunchwagon Girls"; "Summer Camp."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. Thru May 6: "Fun Loving." Beg. May 7: "Dr. Butcher, M.D."

206. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"The Amateur." #2—"If You Could See What I Hear."

207. **BENSONHURST—MARBORO—Bay Pkwy. at 68th St.** 232-4000. #1—"Soup for One." #2—"Victor/Victoria." #3—Thru May 6: "Cat People." Beg. May 7: "Lady Chatterly's Lover." #4—Thru May 6: "On Golden Pond." Beg. May 7: "Death Valley."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach at Coney Island Ave.** 743-4333. #1—Thru May 6: "Cat People." Beg. May 7: "Death Valley." #2—Thru May 6: "Lunchwagon Girls"; "Summer Camp." Beg. May 7: "Lady Chatterly's Lover." #3—"If You Could See What I Hear." #4—"Victor/Victoria."

211. **BROOKLYN HEIGHTS—BROOKLYN HEIGHTS—Henry at Orange.** 596-7070. #1—"Victor/Victoria." #2—"Soup for One."

212. **CANARSIE—CANARSIE—E. 93rd at Ave. L.** 251-0700. Program unavailable.

213. **COBBLE HILL—COBBLE HILL—Court St. at Butler St.** 596-9113. Thru May 6: "Richard Pryor Live on the Sunset Strip."

224. **FLATLANDS—KINGS PLAZA NORTH—Upper Mall, Flatbush at Ave. U.** 253-1110. "Victor/Victoria." **SOUTH**—"Soup for One."

226. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Partners." #2—"If You Could See What I Hear."

231. **MIDWOOD—AVENUE U—Ave. U at E. 16th.** 336-1234. Program unavailable.

232. **MIDWOOD—COLLEGE—Flatbush at Ave. H.** 859-1384. Thru May 6: "Cat People"; "An American Werewolf in London." Beg. May 7: "Paradise."

233. **MIDWOOD—KENT—Coney Island Ave. at Ave. H.** 434-8422. Thru May 6: "Chariots of Fire." Beg. May 7: "On Golden Pond."

234. **MIDWOOD—KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—Program unavailable. #2—Beg. May 7: "Paradise." #3—"Porky's."

235. **MIDWOOD—MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru May 4: "Ragtime." Beg. May 5: "Shoot the Moon."

236. **PARK SLOPE—PLAZA—Flatbush nr. Grand Army Plaza.** 636-0170. #1—Thru May 6: "Personal Best." #2—Thru May 6: "Christiane F."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Thru May 6: "Cat People." Beg. May 7: "Paradise." #2—Thru May 6: "Lunchwagon Girls." Beg. May 7: "The Burning."

302. **NEW DORP—FOX PLAZA—** 987-6800. #1—"Porky's." #2—"Fun Loving."

303. **NEW DORP—HYLAN—** 351-6601. #1—Thru May 6: "Atlantic City." #2—"Partners."

304. **NEW DORP—LANE—** 351-2110. "Soup for One."

305. **NEW DORP—RAE—** 979-0444. Program unavailable.

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"If You Could See What I Hear." #2—"Soup for One."

308. **NEW SPRINGVILLE—RICHMOND—** 761-3103. "Victor/Victoria."

Queens

403. **ASTORIA—UA ASTORIA—Steinway St.** 545-9470. #1—Thru May 6: "Fun Loving." Beg. May 7: "Dr. Butcher, M.D." #2—"Soup for One." #3—Thru May 6: "Cat People." Beg. May 7: "Lady Chatterly's Lover." #4—Thru May 6: "Private Lessons." Beg. May 7: "Paradise."

404. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Chariots of Fire." #2—"Soup for One."

405. **BAYSIDE—BAYSIDE—Bell at 39th Ave.** 225-1110. #1—"If You Could See What I Hear." #2—Thru May 6: "Fun Loving." Beg. May 7: "Lady Chatterly's Lover." #3—Thru May 6: "The Amateur." Beg. May 7: "Death Valley." #4—Thru May 6: "Cat People." Beg. May 7: "Paradise."

406. **CORONA—PLAZA—103-14 Roosevelt Ave.** 639-0012. Thru May 6: "Taps"; "Thank God It's Friday."

408. **ELMHURST—LOEWS ELMWOOD—Queens Blvd. nr. 57th Ave.** 429-4770. #1—"Some Kind of Hero." #2—"Partners."

409. FLUSHING—KEITHS—Northern at Main. 353-4000. # 1—"Partners." # 2—"Porky's." # 3—Thru May 6: "Lunchwagon Girls." Beg. May 7: "Paradise."

411. FLUSHING—PARSONS—Parsons at Union Tpke. 591-8555. # 1—Thru May 6: "Personal Best." Beg. May 7: "Paradise." # 2—Thru May 6: "Reds."

412. FLUSHING—PROSPECT—Main St. at Kissena Blvd. 359-1050. # 1—"Fun Loving." # 2—"Soup for One." # 3—Thru May 6: "Christiane F."; "Phantom of Terror." Beg. May 7: "Lady Chatterly's Lover."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. # 1—Thru May 6: "Cat People." Beg. May 7: "Dr. Butcher, M.D." # 2—"Victor/Victoria." # 3—Thru May 6: "Private Lessons." Beg. May 7: "Death Valley." # 4—"On Golden Pond."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. Tent.: "If You Could See What I Hear."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Thru May 6: "Chariots of Fire."

417. FOREST HILLS—CONTINENTAL—Austin at 71st Ave. 544-1020. # 1 & # 2—"Porky's."

418. FOREST HILLS—FOREST HILLS—Queens Blvd. at 71st Ave. 261-7866. # 1—"If You Could See What I Hear." # 2—"Victor/Victoria."

419. FOREST HILLS—MIDWAY—Queens Blvd. at Continental. 261-8572. # 1—"Soup for One." # 2—Thru May 6: "Cat People." Beg. May 7: "Dr. Butcher, M.D." # 3—Thru May 6: "The Amateur." Beg. May 7: "Death Valley." # 4—Thru May 6: "Fun Loving." Beg. May 7: "Lady Chatterly's Lover."

421. FOREST HILLS—LOEWS TRYLON—Queens Blvd. at 66th Ave. 459-8944. "The Long Good Friday."

423. FRESH MEADOWS—MEADOWS—Mall off Horace Harding Blvd. 454-6800. # 1—"Victor/Victoria." # 2—"Partners."

424. GLEN OAKS—GLEN OAKS—Union Tpke. at 255th St. 347-7777. "Porky's."

426. JACKSON HEIGHTS—BOULEVARD CINEMA—Northern Blvd. at 83rd St. 335-0170. # 1—"Partners." # 2—Thru May 6: "Richard Pryor Live on the Sunset Strip." # 3—Thru May 6: "Fun Loving."

429. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 779-2834. # 1—Thru May 6: "Private Lessons." Beg. May 7: "Death Valley." # 2—Thru May 6: "Cat People." Beg. May 7: "Lady Chatterly's Lover." # 3—"Porky's."

436. KEW GARDENS HILLS—MAIN STREET PLAYHOUSE—At 72nd Dr. 268-3636. Thru May 6: "Missing"; "Melvin and Howard." Beg. May 7: "Deathtrap"; "Body Heat."

437. LITTLE NECK—LITTLE NECK—254-18 Northern Blvd. 225-2800. Thru May 6: "Missing."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. at 74th St. 894-4183. Thru May 6: "Richard Pryor Live on the Sunset Strip."

439. OZONE PARK—CROSSBAY—Rockaway at Woodhaven Blvd. 848-1738. # 1—"Soup for One." # 2—Thru May 6: "Private Lessons." Beg. May 7 (tent.): "Paradise."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru May 6: "Absence of Malice"; "Only When I Laugh."

444. RICHMOND HILL—LEFFERTS—Liberty at 122nd St. 843-8240. Thru May 6: "A Little Sex"; "Endless Love." Beg. May 7: "On Golden Pond."

447. ROCKAWAY PARK—SURFSIDE—103-22 Rockaway Beach Blvd. 945-4632. # 1—Thru May 6: "Robin Hood." # 2—Thru May 6: "Richard Pryor Live on the Sunset Strip."

448. SUNNYSIDE—CENTER—Queens Blvd. at 43rd St. 784-3050. # 1—Thru May 6: "Personal Best." Beg. May 7: "Deathtrap." # 2—Thru May 6: "Reds." Beg. May 7: "Dr. Butcher, M.D."

449. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. 767-2800. # 1—"Partners." # 2—Thru May 6: "Victor/Victoria."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—BALDWIN— 223-9230. "Victor/Victoria."

501. BALDWIN—GRAND AVENUE— 223-2323. Thru May 6: "Chariots of Fire."

502. BELLEROSE—BELLEROSE— 775-1351. Thru May 4: "Ragtime." Beg. May 5: "Shoot the Moon."

503. BELLMORE—PLAYHOUSE— 785-5400. Thru May 6: "Richard Pryor Live on the Sunset Strip."

504. BELLMORE—THE MOVIES— 785-3032. Thru May 6: "Chariots of Fire." Beg. May 7 (tent.): "On Golden Pond."

506. BETHPAGE—BETHPAGE— 796-2554. Thru May 6: "Chariots of Fire." Beg. May 7 (tent.): "On Golden Pond."

507. BETHPAGE—MID-ISLAND— 796-7500. Thru May 6: "Richard Pryor Live on the Sunset Strip." Beg. May 7: "On Golden Pond."

508. CEDARHURST—CENTRAL— 569-0105. # 1—"Chariots of Fire." # 2—Thru May 6: "Missing." # 3—Thru May 6: "A Little Sex."

511. EAST MEADOW—FLICK— 794-8008. # 1—Program unavailable. # 2—Thru May 6: "Richard Pryor Live on the Sunset Strip."

512. EAST MEADOW—MEADOWBROOK— 731-2423. # 1—"Soup for One." # 2—Thru May 6: "Lunchwagon Girls"; "Summer Camp." Beg. May 7: "Lady Chatterly's Lover." # 3—Thru May 6: "The Amateur." Beg. May 7: "Dr. Butcher, M.D." # 4—Thru May 6: "On Golden Pond." Beg. May 7: "Death Valley."

513. EAST ROCKAWAY—CRITERION— 599-0242. # 1—Thru May 6: "Personal Best." Beg. May 7: "On Golden Pond." # 2—Thru May 6: "Richard Pryor Live on the Sunset Strip." Beg. May 7: "Deathtrap."

514. ELMONT—ARGO— 437-0356. Program unavailable.

516. FARMINGDALE—FARMINGDALE— 249-0122. Thru May 6: "Richard Pryor Live on the Sunset Strip." Beg. May 7: "Deathtrap."

517. FLORAL PARK—FLORAL— 352-2280. "Soup for One."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. # 1—Thru May 6: "Richard Pryor Live on the Sunset Strip." # 2—"Porky's."

519. GARDEN CITY—ROOSEVELT FIELD— 741-4007. # 1—"Chariots of Fire." # 2—"Partners."

521. GARDEN CITY PARK—PARK EAST— 741-8484. "Victor/Victoria."

523. GREAT NECK—SQUIRE— 466-2020. "Victor/Victoria."

526. HEWLETT—HEWLETT— 791-6768. Thru May 4: "Ragtime." Beg. May 5: "Shoot the Moon."

527. HICKSVILLE—HICKSVILLE— 931-0749. # 1—Thru May 6: "Cat People." Beg. May 7 (tent.): "Lady Chatterly's Lover." # 2—Thru May 6: "Private Lessons." Beg. May 7 (tent.): "Dr. Butcher, M.D."

528. HICKSVILLE—TWIN NORTH— 433-2400. "Porky's." **SOUTH**—Thru May 6: "On Golden Pond." Beg. May 7: "Death Valley."

529. LAWRENCE—LAWRENCE— 371-0203. # 1—Thru May 6: "Fun Loving." Beg. May 7: "Paradise." # 2—Thru May 6: "Lunchwagon Girls." Beg. May 7: "On Golden Pond." # 3—"Partners."

530. LEVITTOWN—LEVITTOWN— 731-0516. Thru May 6: "A Little Sex"; "An American Werewolf in London." Beg. May 7: "Richard Pryor Live on the Sunset Strip"; "Neighbors."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. # 1—"The Long Good Friday." # 2—"Quest for Fire." # 3—"Partners." # 4—"Some Kind of Hero."

532. LONG BEACH—LIDO— 432-0056. Thru May 6: "Richard Pryor Live on the Sunset Strip." Beg. May 7: "Deathtrap."

533. LYNBROOK—LYNBROOK— 593-1033. # 1—Thru May 6: "Cat People." Beg. May 7: "Lady Chatterly's Lover." # 2—"On Golden Pond." # 3—Thru May 6: "Private Lessons." Beg. May 7: "Death Valley." # 4—Tent.: "Fun Loving."

534. LYNBROOK—STUDIO ONE— 599-5151. Thru May 6: "Richard Pryor Live on the Sunset Strip." Beg. May 7: "Deathtrap."

535. MALVERNE—TWIN— 599-6966. # 1—Thru May 6: "Missing." Beg. May 7: "On Golden Pond." # 2—Thru May 6: "A Little Sex." Beg. May 7: "Deathtrap."

536. MANHASSET—CINEMA— 627-1300. "Chariots of Fire."

537. MANHASSET—MANHASSET— 627-7887. # 1—Thru May 6: "On Golden Pond." Beg. May 7: "Lady Chatterly's Lover." # 2—"Porky's." # 3—Thru May 6: "Deathtrap." Beg. May 7: "Death Valley."

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539. MASSAPEQUA—PEQUA— 799-6464. "Partners."

541. MASSAPEQUA—SUNRISE MALL— 795-2244. #1—"Soup for One." #2—"Victor/Victoria." #3—"Porky's." #4—Thru May 6: "Deathtrap." Beg. May 7: "Lady Chatterly's Lover." #5—Thru May 6: "Chariots of Fire." Beg. May 7: "The Burning." #6—Thru May 6: "Cat People." Beg. May 7: "Dr. Butcher, M.D." #7—Thru May 6: "Private Lessons." Beg. May 7: "Paradise."

542. MERRICK—GABLES— 546-0734. Thru May 6: "Neil Simon's I Ought to Be in Pictures." Beg. May 7: "Private Lessons."

543. MERRICK—MALL— 623-4424. Program unavailable.

544. MERRICK—MERRICK— 623-1522. Thru May 6: "Private Lessons."

545. NEW HYDE PARK—ALAN— 354-4338. Thru May 6: "Lunchwagon Girls." Beg. May 7: "Lady Chatterly's Lover."

546. NEW HYDE PARK—HERRICKS— 747-0555. Thru May 6: "Shoot the Moon."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru May 6: "Richard Pryor Live on the Sunset Strip." #2—Program unavailable.

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru May 6: "Richard Pryor Live on the Sunset Strip."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru May 6: "Richard Pryor Live on the Sunset Strip." Beg. May 7: "On Golden Pond." #2—Thru May 6: "Arthur." Beg. May 7: "Deathtrap."

550. PLAINVIEW—MORTON VILLAGE— 938-2323. Thru May 4: "Ragtime." Beg. May 5: "Shoot the Moon."

551. PLAINVIEW—OLD COUNTRY— 931-4242. #1—Thru May 6: "Missing." #2—Thru May 6: "Chariots of Fire."

552. PLAINVIEW—PLAINVIEW— 935-6100. Thru May 6: "Lunchwagon Girls." Beg. May 7: "Lady Chatterly's Lover."

553. PLAINVIEW—TWIN— 931-1333. #1—Thru May 6: "Fun Loving." Beg. May 7: "Paradise." #2—"Partners."

554. PORT WASHINGTON—SANDS POINT— 883-5074. Thru May 6: "Three Brothers." Beg. May 7: "Deathtrap."

556. PORT WASHINGTON—MOVIES— 767-5600. #1—"Soup for One." #2—Thru May 6: "Private Lessons." #3—Thru May 6: "Fun Loving."

557. ROCKVILLE CENTRE—FANTASY— 764-8000. "Soup for One."

558. ROCKVILLE CENTRE—TWIN— 678-3121. #1—"Porky's." #2—Thru May 6: "Deathtrap." Beg. May 7: "Quest for Fire."

559. ROSLYN—ROSLYN— 621-8488. #1—"Das Boot." #2—Thru May 6: "The Amateur." Beg. May 7: "Paradise."

561. SYOSSET—SYOSSET— 921-5810. "Victor/Victoria."

562. SYOSSET—UA CINEMA 150— 364-0700. "If You Could See What I Hear."

566. VALLEY STREAM—GREEN ACRES— 561-2100. "Victor/Victoria."

567. VALLEY STREAM—VALLEY STREAM— 825-8371. Thru May 6: "Richard Pryor Live on the Sunset Strip."

568. VALLEY STREAM—SUNRISE— 825-5700. #1—"Soup for One." #2—"The Long Good Friday." #3—"If You Could See What I Hear." #4—"Partners." #5—"Richard Pryor Live on the Sunset Strip"; "Silent Rage." #6—"Some Kind of Hero." #7—"Private Lessons." #8—"Porky's." #9—"Lunchwagon Girls."

569. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Thru May 6: "Personal Best." Beg. May 7: "Deathtrap." #2—Thru May 6: "Richard Pryor Live on the Sunset Strip."

571. WANTAGH—WANTAGH— 781-6969. Thru May 6: "On Golden Pond." Beg. May 7: "Death Valley."

573. WESTBURY—WESTBURY— 333-1911. #1—Thru May 6: "Personal Best." Beg. May 7: "Deathtrap." #2—Thru May 6: "Richard Pryor Live on the Sunset Strip." Beg. May 7: "On Golden Pond."

Suffolk County

600. AMITYVILLE—AMITYVILLE— 264-7789. #1—Thru May 6: "Robin Hood." Beg. May 7: "Dr. Butcher, M.D." #2—Thru May 6: "Lunchwagon Girls." Beg. May 7: "Lady Chatterly's Lover."

601. BABYLON—BABYLON— 669-3399. Thru May 6: "On Golden Pond." Beg. May 7: "Death Valley."

602. BABYLON—TWIN— 669-0700. #1—"Porky's." #2—"Fun Loving."

603. BABYLON—SOUTH BAY— 587-7676. #1—"Partners." #2—Tent.: "Cat People." #3—Tent.: "Some Kind of Hero."

604. BAY SHORE—BAY SHORE— 665-0200. "Soup for One."

605. BAY SHORE—CINEMA— 665-1722. "If You Could See What I Hear."

606. BAY SHORE—ENCORE— 655-9834. Thru May 6: "Arthur." Beg. May 7: "Dr. Butcher, M.D."

607. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Quest for Fire." #2—"The Amateur."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru May 6: "Robin Hood." Beg. May 7: "On Golden Pond."

612. CENTEREACH—CENTEREACH— 588-0088. Thru May 6: "Missing." Beg. May 7: "On Golden Pond."

613. CENTER MORICHES—CENTER— 878-2100. Thru May 6: "Richard Pryor Live on the Sunset Strip."

616. COMMACK—MAYFAIR— 543-0707. "Victor/Victoria."

617. COMMACK—COMMACK— 499-4545. #1—"Porky's." #2—"Fun Loving."

619. CORAM—CORAM— 698-7200. Thru May 6: "Richard Pryor Live on the Sunset Strip."

621. CORAM—PINE— 698-6442. #1—"On Golden Pond." #2—Thru May 6: "Richard Pryor Live on the Sunset Strip." Beg. May 7 (tent.): "Lady Chatterly's Lover."

622. DEER PARK—DEER PARK— 667-2440. Thru May 6: "A Little Sex"; "An American Werewolf in London."

623. EAST HAMPTON—CINEMAS— 324-0448. #1—Thru May 6: "Soup for One." Beg. May 7: "Paradise." #2—Thru May 6: "Partners." Beg. May 7: "Lady Chatterly's Lover." #3—Thru May 6: "Fun Loving." Beg. May 7: "The Burning." #4—Thru May 6: "Deathtrap." Beg. May 7: "Death Valley." #5—Tent.: "If You Could See What I Hear."

626. EAST NORTHPORT—LARKFIELD— 261-0043. Thru May 6: "Chariots of Fire." Beg. May 7 (tent.): "Quest for Fire."

627. EAST SETAUKET—FOX— 473-2400. "Porky's."

628. ELWOOD—ELWOOD— 499-7800. "Partners."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—Thru May 6: "Chariots of Fire." Beg. May 7 (tent.): "Lady Chatterly's Lover." #2—Thru May 6: "Fun Loving." Beg. May 7 (tent.): "Dr. Butcher, M.D."

631. HAUPPAUGE—HAUPPAUGE— 265-1814. Thru May 6: "Lunchwagon Girls." Beg. May 7: "Quest for Fire."

633. HUNTINGTON—SHORE— 421-5200. #1—"Porky's." #2—"Soup for One." #3—Thru May 6: "Chariots of Fire."

634. HUNTINGTON—WHITMAN— 423-1300. "Deathtrap."

635. HUNTINGTON—YORK— 421-3911. Thru May 6: "Fun Loving."

636. ISLIP—ISLIP— 581-5200. #1—Thru May 6: "Robin Hood." #2—Thru May 6: "Richard Pryor Live on the Sunset Strip." #3—Program unavailable.

637. LAKE GROVE—SMITH HAVEN MALL— 724-9550. "Victor/Victoria."

638. LINDENHURST—LINDENHURST— 888-5400. Thru May 6: "Richard Pryor Live on the Sunset Strip." Beg. May 7: "On Golden Pond."

639. MATTITUCK—TWIN— 298-4405. #1—"On Golden Pond." #2—Thru May 6: "Robin Hood." Beg. May 7: "Deathtrap."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—Thru May 6: "Neil Simon's I Ought to Be in Pictures." #2—Thru May 6: "Richard Pryor Live on the Sunset Strip."

644. NORTHPORT—NORTHPORT— 261-8600. Thru May 6: "Robin Hood." Beg. May 7: "On Golden Pond."

645. OAKDALE—OAKDALE— 589-8118. Thru May 6: "Neil Simon's I Ought to Be in Pictures." Beg. May 7: "Private Lessons."

647. PATCHOGUE—PATCHOGUE— 475-0601. "Porky's."

648. PATCHOGUE—PLAZA— 475-5225. #1—"Lunchwagon Girls." #2—"Fun Loving."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—"Partners." #2—Thru May 6: "Victor/Victoria." Beg. May 7: "Paradise."

653. PORT JEFFERSON—MINI EAST— 928-6555. Thru May 6: "Chariots of Fire." **CINEMA WEST**—Program unavailable.

654. PORT JEFFERSON STATION—BROOKHAVEN— 473-1200. Thru May 4: "Ragtime." Beg. May 5: "Shoot the Moon."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru May 6: "Cat People"; "An American Werewolf in London."

657. SAG HARBOR—SAG HARBOR— 725-0010. May 7-9: "Chariots of Fire."

658. SAYVILLE—SAYVILLE— 589-0232. #1—Thru May 6: "Richard Pryor Live on the Sunset Strip." #2—Thru May 6: "Robin Hood." #3—Thru May 6: "Chariots of Fire."

662. SMITHTOWN—SMITHTOWN— 265-1551. Thru May 6: "On Golden Pond." Beg. May 7: "Death Valley."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—Thru May 6: "Some Kind of Hero." #2—Thru May 6: "Chariots of Fire."

664. STONY BROOK—LOEWS— 751-2300. #1—"The Long Good Friday." #2—"Partners." #3—"If You Could See What I Hear."

666. WESTHAMPTON—HAMPTON ARTS— 288-2600. "Porky's."

667. WESTHAMPTON—WESTHAMPTON— 288-1500. "Victor/Victoria."

668. WEST ISLIP—TWIN— 669-2626. #1—Thru May 6: "Chariots of Fire." Beg. May 7: "On Golden Pond." #2—Thru May 6: "Richard Pryor Live on the Sunset Strip." Beg. May 7: "Deathtrap."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. Thru May 6: "Soup for One." Beg. May 7 (tent.): "Victor/Victoria."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. "Partners."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—"If You Could See What I Hear." #2—"Chariots of Fire." #3—Thru May 6: "The Amateur." Beg. May 7: "Lady Chatterly's Lover."

704. GREENBURGH—CINEMA 100— 946-4680. #1—Thru May 6: "Das Boot." #2—Thru May 6: "On Golden Pond."

706. HARTSDALE—CINEMA— 428-2200. #1—Thru May 6: "The Amateur." Beg. May 7: "Paradise." #2—"Chariots of Fire." #3—"If You Could See What I Hear." #4—"Soup for One."

707. LARCHMONT—PLAYHOUSE— 834-3001. "Victor/Victoria."

708. MAMARONECK—PLAYHOUSE— 698-2200. #1—Thru May 6: "Fun Loving." Beg. May 7: "Lady Chatterly's Lover." #2—"Porky's." #3—Thru May 6: "On Golden Pond." Beg. May 7: "Death Valley." #4—"Soup for One."

709. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—"If You Could See What I Hear." #2—"Chariots of Fire."

711. MOUNT VERNON—PARKWAY— 664-3311. Thru May 6: "Shoot the Moon." Beg. May 7: "On Golden Pond."

712. NEW ROCHELLE—LOEWS— 632-1700. #1—"Lunchwagon Girls"; "Summer Camp." #2—"Richard Pryor Live on the Sunset Strip."

713. NEW ROCHELLE—MALL— 636-8808. Thru May 6: "Fun Loving."

714. NEW ROCHELLE—PROCTORS— 632-1100. #1—"Partners." #2—"Porky's." #3—Thru May 6: "Cat People"; "Phantom of Terror." Beg. May 7: "Dr. Butcher, M.D." #4—Thru May 6: "Soup for One." #5—Thru May 6: "Robin Hood." Beg. May 7: "Lady Chatterly's Lover."

716. NEW ROCHELLE—TOWN— 632-4000. "Victor/Victoria."

717. OSSINING—ARCADIAN— 941-5200. #1—"Soup for One." #2—Thru May 6: "Deathtrap."

718. PEEKSKILL—BEACH— 737-6262. #1—Program unavailable. #2—"Soup for One." #3—Beg. May 7: "Lady Chatterly's Lover."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"Porky's." #2—"Partners." #3—Thru May 6: "Chariots of Fire."

720. PELHAM—PICTURE HOUSE— 738-3160. Thru May 6: "Chariots of Fire." Beg. May 7: "On Golden Pond."

721. PLEASANTVILLE—ROME— 769-0720. Thru May 6: "Victor/Victoria." Beg. May 7: "Lady Chatterly's Lover."

722. RYE—RYE RIDGE— 939-8177. #1—Thru May 6: "Missing." Beg. May 7: "Paradise." #2—"Partners."

723. SCARSDALE—FINE ARTS— 723-6699. "Three Brothers."

724. SCARSDALE—PLAZA— 725-0078. Thru May 6: "Personal Best." Beg. May 7: "Missing."

726. WHITE PLAINS—COLONY— 948-8828. Thru May 6: "Richard Pryor Live on the Sunset Strip." Beg. May 7: "Dr. Butcher, M.D."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—"Porky's." #2—"Partners."

728. WHITE PLAINS—UA CINEMA— 946-2820. Thru May 6: "Lunchwagon Girls"; "Summer Camp." Beg. May 7: "Lady Chatterly's Lover."

729. YONKERS—CENTRAL PLAZA— 793-3232. #1—"Quest for Fire." #2—"Victor/Victoria."

730. YONKERS—KENT— 237-3440. Thru May 6: "A Little Sex"; "An American Werewolf in London." Beg. May 7: "Richard Pryor Live on the Sunset Strip"; "Neighbors."

732. YONKERS—MOVIELAND— 793-0002. #1—"The Long Good Friday." #2—Thru May 6: "Private Lessons." Beg. May 7: "Paradise." #3—"Partners." #4—"Soup for One."

733. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—Thru May 6: "Richard Pryor Live on the Sunset Strip." #2—Thru May 6: "Victor/Victoria."

Rockland County

741. NANUET—MALL— 623-6336. Program unavailable.

742. NANUET—ROUTE 59— 623-3355. "If You Could See What I Hear."

743. NANUET—THE MOVIES— 623-0211. Program unavailable.

744. NEW CITY—TOWN— 634-5100. #1—"Victor/Victoria." #2—"Soup for One."

745. NEW CITY—UA CINEMA 304— 634-8200. #1—Thru May 6: "Fun Loving." Beg. May 7: "Lady Chatterly's Lover." #2—"Porky's."

746. NYACK—CINEMA EAST— 358-6631 "Quest for Fire."

749. ORANGEBURG—ORANGEBURG— 359-6030. "Partners."

751. PEARL RIVER—CENTRAL— 735-2530. "Porky's."

752. PEARL RIVER—PEARL RIVER— 735-6500. "On Golden Pond."

754. SPRING VALLEY—CINEMA 45— 352-1445. "Partners."

755. STONY POINT—9 W CINEMA— 942-0303. Thru May 6: "Richard Pryor Live on the Sunset Strip." Beg. May 7 (tent.): "On Golden Pond."

756. SUFFERN—LAFAYETTE— 357-6030. "Missing."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "Ragtime."

Connecticut

(Area Code 203)
Fairfield County

774. BROOKFIELD—FINE ARTS— 775-0070. #1—Thru May 6: "On Golden Pond." #2—Thru May 6: "Deathtrap."

775. DANBURY—CINE— 743-2200. #1—"Porky's." #2—"Partners." #3—"Soup for One."

776. DANBURY—CINEMA— 748-2923. #1—"Victor/Victoria." #2—"If You Could See What I Hear."

777. DANBURY—PALACE— 748-7496. #1—"Chariots of Fire." #2—"Private Lessons." #3—"Quest for Fire."

778. DARIEN—PLAYHOUSE— 655-0100. "On Golden Pond."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—Thru May 6: "Deathtrap." #2—"Soup for One."

780. FAIRFIELD—COUNTY— 334-1411. "If You Could See What I Hear."

781. GREENWICH—CINEMA— 869-6030. "If You Could See What I Hear."

782. GREENWICH—PLAZA— 869-4030. #1—"Chariots of Fire." #2—"The Long Good Friday." #3—"Das Boot."

783. NEW CANAAN—PLAYHOUSE— 966-0600. "Victor/Victoria."

784. NORWALK—CINEMA— 838-4504. #1—Thru May 6: "Private Lessons." #2—"Porky's."

786. SOUTH NORWALK—SONO— 866-9202. Thru May 4: "Raggedy Man." May 5-7: "The Aviator's Wife." Beg. May 8: "Taxi zum Klo."

787. SPRINGDALE—STATE— 325-0250. Thru May 6: "Some Kind of Hero." Beg. May 7: "On Golden Pond."

788. STAMFORD—AVON— 324-9205. #1—"The Amateur." #2—"Private Lessons."

789. STAMFORD—CINEMA— 324-3100. #1—"Porky's." #2—"Partners." #3—"Victor/Victoria."

790. STAMFORD—RIDGEWAY— 323-5000. "Soup for One."

791. TRUMBULL—TRUMBULL— 374-0462. #1—"Victor/Victoria." #2—"Chariots of Fire." #3—"Deathtrap."

793. WESTPORT—FINE ARTS 1— 227-3324. "Victor/Victoria." **FINE ARTS 2—**"If You Could See What I Hear." **FINE ARTS 3—**227-9619. "Das Boot." **FINE ARTS 4—**226-6666. "Chariots of Fire."

794. WESTPORT—POST— 227-0500. "Partners."

797. WILTON—CINEMA— 762-5678. "Soup for One."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON—LINCOLN— 997-6873. #1—Thru May 6: "Silent Rage"; "Richard Pryor Live on the Sunset Strip." Beg. May 7: "On Golden Pond." #2—Thru May 6: "Fun Loving." Beg. May 7: "Quest for Fire." #3—Thru May 6: "Private Lessons."

803. HARRISON—WARNER— 482-8550. #1—Thru May 6: "Lunchwagon Girls"; "Summer Camp." #2—Thru May 6: "Cat People."

804. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—"Porky's." #2—Thru May 6: "Victor/Victoria."

807. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"The Long Good Friday." #2—"Partners." #3—"Soup for One." #4—"If You Could See What I Hear."

810. WEST NEW YORK—MAYFAIR— 865-2010. Thru May 6: "Richard Pryor Live on the Sunset Strip"; "Silent Rage." Beg. May 7: "Deathtrap."

Essex County

811. BLOOMFIELD—CENTER— 748-7900. Thru May 6: "Cat People."

812. BLOOMFIELD—ROYAL— 748-3555. #1—Thru May 6: "Partners." #2—Thru May 6: "Soup for One." Beg. May 7: "Dr. Butcher, M.D."

813. CEDAR GROVE—CINEMA 23— 239-1462. "Chariots of Fire."

817. LIVINGSTON—COLONY— 992-0800. Thru May 6: "Robin Hood." Beg. May 7: "On Golden Pond."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. Thru May 6: "Robin Hood." Beg. May 7: "On Golden Pond."

819. MILLBURN—MILLBURN— 376-0800. #1—"On Golden Pond." #2—"Victor/Victoria."

821. MONTCLAIR—CLARIDGE— 746-5564. Thru May 6: "On Golden Pond."

822. MONTCLAIR—WELLMONT— 783-9500. Thru May 6: "Amin: The Rise and Fall." Beg. May 7: "Paradise."

825. NUTLEY—FRANKLIN— 667-1777. Thru May 6: "Missing." Beg. May 7: "On Golden Pond."

827. UPPER MONTCLAIR—BELLEVUE— 744-1455. "Victor/Victoria."

828. VERONA—VERONA— 239-0880. Thru May 6: "Cat People." Beg. May 7: "Lady Chatterly's Lover."

829. WEST ORANGE—ESSEX GREEN— 731-7755. #1—"Porky's." #2—"Partners." #3—"Chariots of Fire."

830. WEST CALDWELL—CINEMA WEST— 575-9085. Thru May 6: "Richard Pryor Live on the Sunset Strip." Beg. May 7: "On Golden Pond."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Thru May 6: "Chariots of Fire."

841. CRANFORD—CRANFORD— 276-9120. #1—Thru May 6: "Lunchwagon Girls." #2—Thru May 6: "Fun Loving." Beg. May 7: "Paradise."

842. ELIZABETH—ELMORA— 352-3483. Thru May 6: "Richard Pryor Live on the Sunset Strip." Beg. May 7: "On Golden Pond."

846. LINDEN—TWIN— 925-9787. #1—Thru May 6: "Cat People." Beg. May 7 (tent.): "Lady Chatterly's Lover." #2—"Man of Iron."

848. ROSELLE PARK—PARK— 245-0358. Thru May 6: "Robin Hood." Beg. May 7: "On Golden Pond."

849. SUMMIT—STRAND— 273-3900. Thru May 6: "Deathtrap." Beg. May 7 (tent.): "On Golden Pond."

851. UNION—FIVE POINTS— 964-3466. Thru May 6: "Soup for One." Beg. May 7: "Paradise."

852. UNION—FOX— 964-8977. "Partners."

853. UNION—LOST PICTURE SHOW— 964-4497. "Das Boot."

854. UNION—UNION— 686-4373. #1—"The Long Good Friday." #2—"Porky's."

857. WESTFIELD—RIALTO— 232-1288. #1—Thru May 6: "On Golden Pond." Beg. May 7: "Death Valley." #2—"If You Could See What I Hear." #3—"Soup for One."

858. WESTFIELD—TWIN— 654-4720. #1—"Chariots of Fire." #2—Thru May 6: "Fun Loving." Beg. May 7: "Deathtrap."

Bergen County

860. BERGENFIELD—PALACE— 385-1600. Thru May 6: "Robin Hood." Beg. May 7: "On Golden Pond."

861. CLOSTER—CLOSTER— 768-8800. Thru May 6: "Robin Hood." Beg. May 7: "On Golden Pond."

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1—"Partners." #2—"Lunchwagon Girls"; "Summer Camp." #3—"Private Lessons." #4—"On Golden Pond."

863. EMERSON—TOWN— 261-1000. Thru May 6: "Chariots of Fire."

864. FAIR LAWN—HYWAY— 796-1717. #1—Thru May 6: "Lunchwagon Girls"; "Summer Camp." Beg. May 7: "Lady Chatterly's Lover." #2—Thru May 6: "On Golden Pond." Beg. May 7: "Death Valley."

867. FORT LEE—LINWOOD— 944-6900. #1—"Victor/Victoria." #2—"Soup for One."

868. FORT LEE—SHARON— 224-3032. "Das Boot."

870. OAKLAND—TWIN— 337-4478. #1—Thru May 6: "Death Wish II." #2—Thru May 6: "Victor/Victoria."

871. PARAMUS—BERGEN MALL— 845-4449. Thru May 6: "Cat People." Beg. May 7 (tent.): "Barbarosa."

872. PARAMUS—ROUTE 17— 843-3830. #1—Thru May 6: "The Amateur." #2—"Victor/Victoria."

873. PARAMUS—CINEMA 35— 845-5070. "On Golden Pond."

875. PARAMUS—ROUTE 4— 488-9444. #1—"Partners." #2—"Porky's." #3—"If You Could See What I Hear." #4—"The Long Good Friday." #5—Thru May 6: "Quest for Fire." Beg. May 7: "Paradise." #6—"Chariots of Fire." #7—"Soup for One."

876. RAMSEY—INTERSTATE— 327-0153. Program unavailable.

877. RAMSEY—RAMSEY— 327-2142. Thru May 6: "Richard Pryor Live on the Sunset Strip." Beg. May 7: "On Golden Pond."

878. RIDGEFIELD PARK—RIALTO— 641-2115. Thru May 6: "Richard Pryor Live on the Sunset Strip." Beg. May 7: "On Golden Pond."

879. RIDGEWOOD—WARNER— 444-1234. #1—"Victor/Victoria." #2—"Partners."

881. TEANECK—CEDAR LANE— 836-3430. Thru May 6: "Richard Pryor Live on the Sunset Strip." Beg. May 7: "On Golden Pond."

882. TENAFLY—BERGEN— 567-0004. Thru May 6: "Atlantic City."

884. WASHINGTON TOWNSHIP—CINEMA— 666-2221. Program unavailable.

885. WESTWOOD—PASCACK— 664-3200. Thru May 6: "Richard Pryor Live on the Sunset Strip." Beg. May 7: "On Golden Pond."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AMATEUR, THE—(1hr. 51m., '82) A young man is drawn into the world of espionage and professional assassins. With John Savage, Christopher Plummer and Marthe Keller. Dir. Charles Jarrott. R. **24, 32, 54, 206, 405, 419, 512, 559, 607, 702, 706, 788, 872**

ARREST, THE—(1hr. 31m., '82) In French, Eng. subtitles. In contemporary France, a man's arrest and interrogation turn into a political nightmare. With Bernard Le Coq and Catherine Lachens. Dir. Raphael Rebibo. **50**

★ **ARTHUR**—(1hr. 36m., '81) Steve Gordon, a veteran TV writer, has revived the giddy conventions of 30s screwball comedy with style and wit. Dudley Moore is the drunken millionaire playboy, always in disgrace; John Gielgud (in a brilliant performance) the superbly contemptuous butler who disapproves of Arthur and loves him; Liza Minnelli the spunky, straightforward working-class girl he pursues; and Jill Eikenberry the serenely patronizing young upper-class matron who wants to marry him. The center of the picture, the true love relationship, is between Moore and Gielgud; their routines are beautifully worked out, with Gielgud tall and imposing, striding forward or standing stock-still while tiny Dudley Moore stumbles, falls down, and chatters at Gielgud's feet. They are like master and dog, only with the roles reversed. PG. **32, 549, 606**

★ **ATLANTIC CITY**—(1hr. 45m., '81) Shot in 1978, the movie catches Atlantic City at its moment of civic "rebirth"—i.e., its transformation from tattered old tart to sparkling young whore. Meanwhile the losers and dreamers who washed up on the shores of the *old* Atlantic City and were comfortable there are beginning to stir uneasily. There's Lou (Burt Lancaster), an elderly petty criminal; the sublime Grace (Kate Reid), an aging moll who hit the boardwalk in the forties for a Betty Grable look-alike contest and never left; and hustling selfish young Sally (Susan Sarandon), a refugee from Moose Jaw, Saskatchewan. Written by John Guare and directed by Louis Malle, the movie is sweet and affectionate but a little wan and precious. The best thing is Lancaster's Lou. Dressed like an Italian cavalier in white suits, Lancaster looks at Sarandon with his tired old eyes, and the movie's conceits almost seem like poetry. R. **6, 202, 303, 882**

ATOMIC CAFE, THE—(1hr. 27m., '82) A maliciously entertaining but finally annoying collage of early U.S.-government and "educational" propaganda about nuclear war. As the Buchanan Brothers sing "Atomic Power," we see bomb tests, civilian defense films, 1950 interviews with congressmen calling for nuclear war against North Korea. Most of this material is pathetic, absurd, appalling. *The Atomic Cafe* should become a perfect divertissement for the emerging anti-nuke movement, but it does little but make us grin at our own helplessness, and we need more. The filmmakers—Pierce Rafferty, Kevin Rafferty, Joan Loader–mix real documentary and staged documentary, cartoons and live-action footage; they may start with one piece of propaganda, switch to another, come back to the first, and then introduce a third piece, and often we don't know what we're looking at or listening to. After a while, the deadpan gruesomeness begins to pall, and one longs for some signs of rational activity—on the filmmakers' part at least. **6**

BURNING, THE—(1hr. 30m., '82) The revenge of a man who has been horribly burned. With Brian Matthews, Leah Ayres and Brian Backer. Dir. Tony Maylam. R. **114, 300, 541, 623**

CAT PEOPLE—(1hr. 57m., '82) Paul Schrader's luridly literal-minded, humorless sex-horror fantasia. Nastassia Kinski stars as Irena, the nice young girl whose ancestors mated with black leopards, and Malcolm McDowell is Paul, her creepy brother. They are the cat people—they can safely sleep only with each other; if anyone else arouses them they turn into leopards and must kill someone before returning to human form. Since Schrader is extremely solemn about this far-out conceit, the movie seems slightly mad. It turns out that sex is either incest or annihilation; either you sleep with your sibling or you kill your lover. This farrago of lust and fear might have been exciting if the movie had developed some visual poetry and urgency, but mainly it's sluggish and heavy-spirited with periodic scare scenes thrown in to liven things up. The visual design by Ferdinando Scarfiotti is high camp at best; and John Bailey's cinematography is inappropriately hard-edged for the New Orleans settings and the sex-dampened material. With John Heard as a fearless zookeeper who falls in love with Kinski's Irena and goes to bed with her even though he knows what sex will lead to. R. **23, 41, 83, 97, 102, 114, 202, 207, 210, 232, 300, 403, 405, 413, 419, 429, 527, 533, 541, 603, 655, 714, 803, 811, 828, 846, 871**

CHARIOTS OF FIRE—(2hrs. 3m., '81) The exciting young theater actor Ben Cross is Harold Abrahams, a wealthy Jewish boy who becomes a star runner at Caius College, Cambridge, and Ian Charleson is a Scots missionary who sprints for the glory of God. The two men, driven in different ways, lead England to gold medals and glory in the 1924 Olympics at Paris. This handsome, beautifully costumed production, written by Colin Welland and directed by Hugh Hudson, is the epitome of "Masterpiece Theatre" filmmaking. It's cautious, "distinguished," and highly patriotic—it celebrates an England that is gentle, modest, and brave, an England essentially *good*. But it's too simple in its moral and dramatic ideas. With Alice Krige as a plush beauty with ruby lips—an actress—who falls for Abrahams, and Ian Holm as the canny professional trainer whom Abrahams hires in defiance of the gentleman-amateur's code of Cambridge. Beautifully blended color photography by David Watkin. PG. **9, 32, 58, 89, 233, 404, 416, 501, 504, 506, 508, 519, 536, 541, 551, 626, 629, 633, 653, 657, 658, 663, 668, 702, 706, 709, 719, 720, 777, 782, 791, 793, 813, 829, 840, 858, 863, 875**

CHOSEN, THE—(1hr. 48m., '82) A drama based on Chaim Potok's novel of father-son relationships in Brooklyn during World War II. With Maximilian Schell, Rod Steiger, Robbie Benson and Barry Miller. Dir. Jeremy Paul Kagan. PG. **61, 71**

CHRISTIANE F.—(2hrs. 3m., '82) In German, Eng. subtitles; dubbed version. A somberly lurid cautionary film from West Germany about the terrors of teen drug addiction. Christiane (Natja Bunkhorst), a beautiful 12-year-old living in a high-rise with her divorced mother, drifts into heroin addiction after a few visits to a discothèque—she wants to impress a cute boy she met there who has already become addicted. The movie was largely shot in the clammy-cold train stations and public toilets of West Berlin, and its dominant mood is affectless despair—a fluorescent twilight in which zombie-like teen junkies nuzzle each other as they drift toward death. We never understand why middle-class kids become addicts or why the squalor of the whole scene doesn't terrify them. The movie has been shrewdly crafted for kids (it was a huge hit in West Germany)—adults have been left out of it. Dir. Ulrich Edel. R. **37, 236, 412**

★ **DAS BOOT**—(2hrs. 30m., '82) In German, Eng. subtitles. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly *physical* movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. **73, 92, 559, 704, 782, 793, 853, 868**

DEATH VALLEY—(1hr. 30m., '82) A family vacation turns into a nightmare. With Paul Le Mat, Catherine Hicks and Edward Herrmann. Dir. Dick Richards. R. **41, 102, 109, 202, 207, 210, 405, 413, 419, 429, 512, 528, 533, 537, 571, 601, 623, 662, 708, 857, 864**

DEATHTRAP—(1hr. 56m., '82) Heavy-handed, ostentatiously theatrical adaptation of Ira Levin's hit Broadway comedy-thriller. The director, Sidney Lumet, working in his customary wall-slamming style, seems to have forgotten that the material was supposed to be funny. He plays it for menace and thrills. The actors screaming in close-up pall on you after a while, and without deft acting and direction the facile, cheap mechanics of Levin's play, with its reversals, tricks, and hammy self-consciousness, are too much to bear. Christopher Reeve, however, has a few amusing moments as the young playwrighting student. Michael Caine lays on the bitchery thickly as the burnt-out playwright, and Dyan Cannon overdoes the neurotic bit as his weak-hearted wife. With Irene Worth as a thick-accented Dutch psychic. PG. **57, 93, 101, 436, 448, 513, 516, 532, 534, 535, 537, 541, 549, 554, 558, 569, 573, 623, 634, 639, 668, 717, 774, 779, 791, 810, 849, 858**

★ **DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. **60**

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **55**

★ **GARDE À VUE**—(1hr. 27m., '82) In French, Eng. subtitles. Taut, psychologically complex story of an upper-class lawyer in a French provincial city subjected to an all-night police interrogation—he's a suspect in the rape and murder of two little girls. Michel Serrault, best known for his whooping Albin in the *Cage aux Folles* movies, gives a performance of great power and dignity. His tormentors are played by Lino Ventura, who has a face like a stone slab and an inexorably determined manner, and scary Guy Marchand, who has been playing the kind of hollow men that Jack Warden took on twenty years ago—the sleazy soulless types, indifferent to everything but their own interests. The interrogation is pure combat: Each man brings his private rages, and disappointments, his personal and social status, his desire for justification and revenge, to that long night. Romy Schneider makes an appearance as Serrault's wife, and there's a neat, double-twist ending. Dir. Claude Miller. **70**

GENOCIDE—(1hr. 27m., '82) The Academy Award-winning documentary about the Holocaust. Narrated by Elizabeth Taylor and Orson Welles. Dir. Arnold Schwartzman. **51**

I LOVE YOU—(1hr. 44m., '82) In Portuguese, Eng. subtitles. A man and a woman, both jilted by lovers, begin an erotic relationship. With Sonia Braga and Paulo Cesar Pereio. Dir. Arnaldo Jabor. **60**

IF YOU COULD SEE WHAT I HEAR—(1hr. 43m., '82) An autobiographical portrait of Tom Sullivan, blind entertainer, during his college years. With Marc Singer, R.H. Thomson and Sarah Torgov. Dir. Eric Till. PG. **20, 30, 72, 93, 109, 111, 206, 210, 226, 307, 405, 414, 418, 562, 568, 605, 623, 664, 702, 706, 709, 742, 776, 780, 781, 793, 807, 857, 875**

LITTLE SEX, A—(1hr. 31m., '82) Dreary sex whimsy about a married man's difficulty in staying faithful to his wife. Tim Matheson is good-looking as the stud who tries to settle down, but he's not much of an actor. Kate Capshaw, however, becomes effective as well as radiantly beautiful when she's angry—she may be someone to watch. With Edward Herrmann and John Glover. Dir. Bruce Paltrow. R. **444, 508, 530, 535, 622, 730**

★ **LONG GOOD FRIDAY, THE**—(1hr. 54m., '82) Breathlessly exciting British gangster movie, based on the Cagney-Robinson American classics of the thirties. The short, hairy, barrel-chested Bob Hoskins plays Harold Shand, the number-one hood in London, owner of gambling casinos and elegantly restored restaurants, a man who wants to go legit. Yet at the very moment of his triumph, Shand's world begins to unravel—someone is moving in on his organization, knocking off his lieutenants. And so Shand plunges into his old life as a hood, racing through London with his thugs, slapping people around (and worse). He is both vicious and loyal, cold-blooded and touching. As he fights for clarity and control he becomes a tragic figure. The screenplay (an original by Barry Keeffe) has too many conventional turns, and some of it is poorly organized or obscure; the direction, by John Mackenzie, is powerful but careless. Hoskins's performance, however, keeps you emotionally involved. With Helen Mirren as a super-intelligent moll. R. **14, 35, 72, 93, 113, 200, 421, 531, 568, 664, 732, 782, 807, 854, 875**

MEADOW, THE—(2hrs., '82) In Italian, Eng. subtitles. The contemporary story of a romantic triangle in rural Italy. With Isabella Rossellini, Michele Placido and Saverio Marconi. Dir. Paolo and Vittorio Paviani. **90**

MEPHISTO—(2hrs. 15m., '82) In German, Eng. subtitles. A whirling, shrieking Klaus Maria Brandauer overacts brilliantly as the German actor, Hendrik Höfgen, who rises from provincial celebrity in Hamburg to become star player and manager of the Prussian State Theater, in Berlin, under the watchful eyes of the Nazis. This Hungarian production, directed by Istvan Szabo, is a study in ambition, intelligence, and moral defeat. Höfgen is always performing—in life, as well as on the stage, he acts out whatever he needs to say or feel in order to get ahead. And so he becomes hollow—the master of the secondhand opinion, the faked commonplace. Szabo jumps through Höfgen's career, his private life, his shift from aesthetic radicalism to philistinism. The superb German actor Rolf Hoppe adds to the stature of the film as a sinister Göring-type minister. Adapted from the novel by Klaus Mann (son of Thomas) which was based on the career of the great German actor Gustaf Grundgens. **62**

MISSING—(1hr. 59m., '82) Costa-Gavras at work on fascism and fraud. In an unnamed Latin American country (obviously Chile) a harmlessly naive young American, Charles Horman (John Shea) accidentally sees some American intelligence and military types helping the native military stage a coup. A few days later, he's arrested by the newly installed junta and disappears. His grumpy, censorious father, Ed (Jack Lemmon), and his wife Beth (Sissy Spacek), take up the search for him, and receive nothing but runarounds from the American Embassy. The clear implication is that the Americans have consented to his arrest. Costa-Gavras stages political violence better than any director since Eisenstein, and some of the scenes of the capital city under siege (the movie was shot in Mexico City) are stunning. But the principal emphasis of the story is on Ed Horman's realization that he loves his missing son, and Jack Lemmon is just too familiar an actor to move us any more. Sissy Spacek, however, gives a strong, feisty performance as Beth, the one person who knows the score and speaks her mind. A frustrating film: Costa-Gavras is half artist, half conventional melodramatist, condescending to the audience he wants to educate. PG. **16, 436, 437, 508, 535, 551, 612, 722, 724, 756, 825**

★ **MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. **89**

ON GOLDEN POND—(1hr. 49m., '81) A triumph for Henry Fonda as an elderly retired professor summering for the last time (so we are to understand) with his wife of 48 years (Katharine Hepburn) at their idyllic New Hampshire cottage. Fonda, normally the most unemphatic of film actors, acts out the noisy assertiveness of a man who cannot admit that his hearing and his physical control are beginning to go. Dancing in the woods by herself, calling to the loons in her quavering voice, Hepburn is goosey and likable—a tough old bird beyond vanity. The rest of the movie is an embarrassment. Playwright Ernest Thompson, adapting his own work, sets up cliché problems and resolves them in a flourish or two. Jane Fonda, still wearing her bikini from *California Suite,* arches her over-muscled stomach, and complains that her father doesn't love her; Doug McKeon, as the surly teenage son of Fonda's boyfriend, melts into humanity under Fonda's gruffly affectionate tutelage, but he's such a sneering little boy that we'd rather hate him. The lump-in-the-throat mechanics are so obvious here one begins to rebel. With Dabney Coleman. Dir. Mark Rydell. PG. **16, 32, 97, 207, 233, 413, 444, 504, 506, 507, 512, 513, 528, 529, 533, 535, 537, 549, 571, 573, 601, 609, 612, 621, 638, 639, 644, 662, 668, 704, 708, 711, 720, 752, 755, 774, 778, 787, 800, 817, 818, 819, 821, 825, 830, 842, 848, 849, 857, 860, 861, 862, 864, 873, 877, 878, 881, 885**

PARADISE—(1hr. 40m., '82) The adventures of two teenagers on their own in the 19th Century Middle East. With Willie Aames and Phoebe Cates. Dir. Stuart Gillard. R. **37, 97, 104, 232, 234, 300, 403, 405, 409, 411, 439, 529, 541, 553, 559, 623, 651, 706, 722, 732, 822, 841, 851, 875**

PARTNERS—(1hr. 33m., '82) Two policemen pose as a gay couple to lure a murderer. With Ryan O'Neal and John Hurt. Dir. James Burrows. R. **24, 33, 80, 104, 111, 200, 226, 303, 408, 409, 423, 426, 449, 519, 529, 531, 539, 553, 568, 603, 623, 628, 651, 664, 701, 714, 719, 722, 727, 732, 749, 754, 775, 789, 794, 807, 812, 829, 852, 862, 875, 879**

★ **PASSIONE D'AMORE**—(1hr. 57m., '82) In Italian, Eng. subtitles. A romantic tale spiced with black humor and perversity. In the Italy of the 1860s, a splendidly handsome young cavalry officer (Bernard Giraudeau) who regularly visits the bedroom of a beautiful married woman (Laura Antonelli) is reassigned to a remote post in the mountains of Northern Italy, where he becomes the object of the infatuated love of a powerfully ugly woman, Fosca (Valerie d'Obici), his commander's cousin. Fosca, with her protruding teeth and sunken vampire's eyes, pursues the ripely handsome young man with flattery, declarations, threats, blackmail. At first sickened by her demands, the officer is trapped by pity, but then, to his utter astonishment, he finds himself inflamed by the woman's passion for him. The movie is an ironic parable of health mastered by illness, body overwhelmed by spirit, beauty captured by ugliness. Directed with great assurance by Ettore Scola. **89**

★ **PERSONAL BEST**—(2hrs. 4m., '82) A woman training for the 1980 Olympics squad (Patrice Donnelly) seduces a young rival (Mariel Hemingway), and the macho coach (Scott Glenn) who loves them both tries exasperatedly to get them to compete against each other. Robert Towne's first film as director is tender and gently amused. He doesn't sensationalize the lesbian affair—his attitude is that of the coach, bewildered but respectful. Towne must love the long-legged, small-breasted bodies of women athletes, because he sends the camera up and down thighs and across flat stomachs, and includes a comical nude lounging-in-the-steamroom episode that looks like the Roman senators at their bath. A minor but sweet-tempered movie with some marvelous sports footage. R. **11, 97, 105, 236, 411, 448, 513, 569, 573, 724**

PORKY'S—(1hr. 39m., '82) A raucously blue descendant of the beach-blanket-bingo youth films made two decades ago. It's about guys and girls at a South Florida high-school, and most of it is dirty-minded and coarse, which wouldn't be so bad if the movie weren't also rather stupid and dull. The guys spy on the girls taking a shower; the girls make lots of, oh, hilarious jokes about what the boys have got in their pants; the boys line up for a gang-bang, get the stuffings scared out of them, and go running naked into the woods to mate with alligators, and so on. It's supposed to be good clean dirty fun. There's one sour element: Older people hang out at Porky's, a bar in the Everglades, and *their* sexual entertainment—watching strippers, whoring—is presented as pathetic and gross. It never seems to have occurred to anyone making the film that the guys frolicking outside the girls' shower will be boozing, in a few years, at the bar in the swamp. With a crew of forgettable young actors. Dir. Bob Clark. R. **24, 30, 58, 82, 100, 203, 234, 302, 409, 417, 424, 429, 518, 528, 537, 541, 558, 568, 602, 617, 627, 633, 647, 666, 708, 714, 719, 727, 745, 751, 775, 784, 789, 804, 829, 854, 875**

★ **QUEST FOR FIRE**—(1hr. 38m., '82) A true original, Jean-Jacques Annaud's prehistoric adventure story uses research in linguistics and anthropology to create an exciting film about life in the nasty state of nature 80,000 years ago. Ron Perlman, Everett McGill, and Nameer El-Kadi are fur-clad primitive men who set out to steal fire from neighboring tribes. After fighting off cannibals, the men learn the secrets of fire from the clever, blue-painted Ivaka tribesmen. Rae Dawn Chong, as the love interest, shows that the Ivaka are more advanced in other matters too. An awesome, frightening film that sometimes gives you the weird feeling you're watching a prehistoric documentary, catching evolution at work in a landscape of saber-toothed tigers and bubbling swamps. R. **36, 88, 97, 531, 558, 607, 626, 631, 729, 746, 777, 800, 875**

RAGTIME—(2hrs. 36m., '81) Milos Forman's clunky version of the irresistible E.L. Doctorow novel. Forman and his screenwriter, Michael Weller, have dropped out most of the historical personages (including Doctorow's two most vibrant re-creations, Emma Goldman and J.P. Morgan), and in place of Doctorow's swift interweaving of scenes, they've constructed the movie in large unwieldy chunks. In the large cast, Mandy Patinkin, as Tateh, the Russian Jewish silhouette artist who becomes a movie producer, is outstanding, and Elizabeth McGovern, as the ex-chorus girl Evelyn Nesbit, is a charming dumb bunny. As the members of Doctorow's archtypal Wasp family Forman must have cast the three slowest-talking actors in Hollywood—James Olson, Mary Steenburgen, and Brad Dourif. Their scenes together are a purgatory for the restless. Howard E. Rollins who plays Coalhouse Walker Jr., the black ragtime pianist who drifts into violent revolt, is attractive and dynamic, but he's an upright, exemplary figure in the Sidney Poitier style of fifteen years ago. James Cagney brings some juice to his lines as the police commissioner who confronts Coalhouse, but by then the movie is beyond salvation. PG. **76, 235, 502, 526, 550, 654, 758**

★ **REDS**—(3hrs. 19m., '81) Warren Beatty's marvelous celebration of radicalism as a native American passion—the life of Greenwich Village, Provincetown and Revolutionary Russia in the period 1915-20, before Moscow and the American party-liners had turned dissent into orthodoxy. Beatty is John Reed, the cocky journalist-adventurer from Portland, Oregon and Harvard who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World,* and Diane Keaton is Louise Bryant, the Portland "free-thinker" who left her dentist husband and joined with Reed, becoming a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together: there they are making love, storming out of rooms, and then walking across frozen tundras to be together again. Meanwhile history is swirling all around them. Beatty combines commercial Hollywood romance (with a decidedly modern, feminist edge) and an amazingly specific account of the beginnings of American Communism. Featuring powerful performances by Jack Nicholson as Eugene O'Neill, Maureen Stapleton as Emma Goldman, and Gene Hackman as a labor-magazine editor, backed up by documentary testimony from real-life survivors of the period. Dir. Beatty; written by Beatty and British playwright Trevor Griffiths. PG. **38, 94, 411, 448**

★ **RICHARD PRYOR LIVE ON THE SUNSET STRIP**—(1hr. 28m., '82) A perfect entertainment. Screamingly funny, Richard Pryor is also growing and changing in ways that are remarkable. He now works directly with the life around him, and he digs deeper into fear and lust and anger and pain than many of the novelists and playwrights we take seriously. The camerawork and editing allow you to see his face and body close-up as he wheels and stalks and bends during this concert film shot last December at the Palladium in Los Angeles. His super-active face and body are the outer signs of a mind incandescently alive. He is brilliant on sex, race, crime, lawyers, and on the grandest topic for comedy of all—himself. He tells stories of his own disgrace without masochism or self-pity, re-creating for us, in an episode that brings hilarity to the point of terror, his "accident" of 1980, a time in which he was so stoned he didn't realize at first that the beautiful blue light coming off his body was fire. Excruciating, hilarious, unforgettable. Dir. Joe Layton. R. **21, 38, 94, 101, 213, 426, 438, 447, 503, 507, 511, 513, 516, 518, 530, 532, 534, 547, 548, 549, 567, 568, 569, 573, 613, 619, 621, 636, 638, 643, 658, 668, 712, 726, 730, 733, 755, 800, 810, 830, 842, 877, 878, 881, 885**

★ **SHOOT THE MOON**—(2hrs. 3m., '82) The commonplace affections and miseries of a troubled marriage, transformed into a movie of enduring power by screenwriter Bo Goldman and director Alan Parker. Albert Finney is George Dunlap, a big-deal sportswriter, and Diane Keaton is his wife Faith; they've been married 15 years and have simply run out of gas. They part, but they're far from finished—a thousand old feelings and obligations hold them together, and their relations are a painful comedy of raw nerves, hostility, and sympathy. Standing in between them are their four daughters, pressing their needs and dissatisfactions, speaking the truth when the adults talk in evasive clichés. This is the best movie about an American family made in years—the intimacy of the scenes goes very deep. With Dana Hill as the oldest daughter, Sherry. Photographed in lush Marin County, California by Michael Seresin. R. **235, 502, 526, 546, 550, 654, 711**

SLAP IN THE FACE, A—(1hr. 30m., '82) In Armenian, Eng. subtitles. A comedy about the trials of a young man's life in a small Armenian village. Dir. Genrikh Malyan. **92**

SMASH PALACE—(1hr. 40., '81) A drama from New Zealand about a man's turbulent relationship with his wife and daughter. With Bruno Lawrence. Dir. Roger Donaldson. **56**

SOLDIER GIRLS—(1hr. 27m., '81) Reviewed in this issue. **4**

SOME KIND OF HERO—(1hr. 37m., '82). An American POW in Vietnam returns home to confront more personal difficulties. With Richard Pryor, Margot Kidder and Ray Sharkey. Dir. Michael Pressman. R. **33, 80, 408, 531, 568, 603, 663, 787**

SOUP FOR ONE—(1hr. 24m., '82) A comedy about a single young man in New York and his trials with love. With Saul Rubinek, Marcia Strassman and Gerrit Graham. Dir. Jonathan Kaufer. R. **22, 32, 48, 83, 93, 109, 202, 207, 211, 224, 304, 307, 403, 404, 412, 419, 439, 512, 517, 541, 556, 557, 568, 604, 623, 633, 700, 706, 708, 714, 717, 718, 732, 744, 775, 779, 790, 797, 807, 812, 851, 857, 867, 875**

★ **THREE BROTHERS**—(1hr. 53m., '82) In Italian, Eng. subtitles. A masterpiece from Francesco Rosi, one of Italy's great directors. In the country near the Adriatic, a very old man (Charles Vanel) suffers the loss of his wife. He summons his three sons—a Roman magistrate (Philippe Noiret) about to try a terrorist for murder; a Turin factory worker (Michele Placido) involved in labor violence; a saintly teacher (Vittorio Mezzogiorno) of delinquent boys. The three men, reunited in their boyhood home, debate and dream their way through the night. The old man is rooted, tradition-bound, complete; but the three sons have reaped the whirlwind, and out of this contrast Rosi has constructed a wrenchingly emotional meditation on the future of Italy. The movie, filled with sun-drenched landscapes and deeply harmonious images, is extremely beautiful, but Rosi is no pastoral nostalgist: He knows the decisive life of Italy lies in the cities, in the exhausting struggles for justice and order. The countryside offers a refuge, not an escape—the men never escape their dreams or their desires. A great film: The imagery reaches to the roots of life. **16, 90, 554, 723**

TOO FAR TO GO—(1hr. 40m., '79) Reviewed in this issue. **62**

UNFINISHED PIECE FOR PLAYER PIANO, AN—(1hr. 40m., '82) In Russian, Eng. subtitles. A Chekhov pastiche, and only moderately satisfying. The noted Soviet director Nikita Mikhalkov has based the movie on the playwright's sprawling early work, *Platonov,* retaining most of the 16 major characters while cutting down their complicated interrelations to a baffling word here, a glance there. At first we may lose our way among the many men in white suits and women in flowing white dresses who have gathered at a country estate, but gradually a Chekhovian theme emerges—the collapse of the landowning class into penury, idleness, spiteful boredom. And a Chekhovian hero emerges too—Platonov (Alexander Kaliagin, a poet of promise in his youth, now a self-disgusted village schoolmaster who ruins the peace and destroys the illusions of all the others. The movie is a mess, but see it if you long for the Russian country-house atmosphere and Chekhov's unmistakable eloquence and pathos. With Elena Solovei. **90**

VICTOR/VICTORIA—(2hrs. 13m., '82) Genial low-intensity farce about sex roles and transvestitism, written and directed by Blake Edwards. Julie Andrews is Victoria, an out-of-work coloratura in the Paris of 1934, who is taken in by Robert Preston's Toddy, a gay-cabaret performer and man-about-town. He has the bright idea of clipping her hair and pushing her out on the stage of a gay club as "Victor," female impersonator. All the young men go wild, convinced that she's a man. James Garner plays a visiting Chicago gangster disturbingly attracted to "Victor," and amusing complications ensue. The movie might have been a smash with some good period songs (by Porter or Coward) or a score approximating the *sound* of the period (like the one Kander and Ebb wrote for *Cabaret*). But Edwards hired his old crony Henry Mancini, who turns in his usual Hollywood/Vegas pop numbers. And Julie Andrews, singing in her unmistakably ladylike tones, doesn't seem like a man for an instant. Still, it's an affectionate, tolerant, very pleasant movie. With Alex Karras. PG. **45, 104, 202, 207, 210, 211, 224, 308, 413, 418, 423, 449, 500, 521, 523, 541, 561, 566, 616, 637, 651, 667, 700, 707, 716, 721, 729, 733, 744, 776, 783, 789, 791, 793, 804, 819, 827, 867, 870, 872, 879**

WEEK'S VACATION, A—(1hr. 42m., '82) In French, Eng. subtitles. A high-school teacher in Lyons (Nathalie Baye), having put in ten years on the job, can't face her students or another stack of papers, and she takes a week off. She's in a real fix—she's old enough to be bored, but too young to be cynical, and she's dismayed by her own feelings of disgust. The director, Bertrand Tavernier, is a generous-hearted, sensitive man, and he follows the teacher through her depressed state with tact and love. She withdraws sexually from her boyfriend (Gérard Lanvin), realizes that she can never be close to her parents again, but makes friends with two middle-aged men (Michel Galabru and Philippe Noiret) who were once student failures—dunces—and who are now eloquent on the misery of a student's lot in a way that no young person ever could be. A delicate, fine-boned movie that never develops a head of steam but provides quiet satisfactions and self-recognition: The teacher could be any professional in a funk. **14, 46**

WRONG IS RIGHT—(1hr. 59m., '82) A frenetic farce about terrorists, a mad Arab king, an arms smuggler, an ineffectual health-nut American president, a jivy black female vice-president, nuclear blackmail, the perversion of TV journalism into entertainment, and about a hundred other things, all central to the survival of our civilization, that happened to be passing in recent years through the sorely troubled but shallow mind of the veteran writer-director Richard Brooks. Brooks wants to be Stanley Kubrick, but his satirical thrusts at the craziness of international politics quickly degenerate into clownishness, and he can't restrain a natural blowhard's temperament. As the TV-correspondent hero, a glib, can-do guy, Sean Connery is miscast and distinctly uneasy charging in and out of embassies and through herds of rampaging elephants with a camera on his shoulder. With George Grizzard, G.D. Spradlin, Henry Silva and Katharine Ross. PG. **31, 74**

Revivals

APARTMENT, THE—(2hrs. 5m., '60) Jack Lemmon lends his apartment to office superiors for their after-hours affairs. Fred MacMurray ditches Shirley MacLaine, she attempts suicide, Lemmon rescues her, and true love finds a way. It's a faintly cynical view of the business-romance world, but the Lemmon-MacLaine relationship shines through. A fine script and good performances from Edie Adams, Ray Walston and Kacj Kruschen. Dir. Billy Wilder. **47**

AUTUMN SONATA—(1hr. 37m., '78) In Swedish, Eng. subtitles. In Ingmar Bergman's film, Ingrid Bergman (in a brave, fully rounded performance) is a successful concert pianist, and Liv Ullmann is her 35-ish daughter who is convinced that her mother's neglect of her as a child has ruined her life. She takes revenge in guilt-provoking accusations that are loathsome, fascinating, and ultimately baffling. A bold, textured, tirade-film in which Bergman seems lost in resentment and guilt that he hasn't quite comprehended or worked out. **95**

BUS STOP—(1hr. 36m., '56) A fast, rowdy comedy about an exuberant cowboy and the saloon singer he sets his sights on. With Marilyn Monroe, Don Murray, Arthur O'Connell, Betty Field and Robert Bray. Dir. Joshua Logan. **10**

CAMILLE—(1hr. 25m., '36) The utterly bewildering title for *The Lady of the Camellias,* starring, of course, Greta Garbo, who is such an incandescent actress she can even make us believe she would die of love for Robert Taylor. Standard MGM script and supporting players. Dir. George Cukor. **39**

CLUNY BROWN—(1hr. 40m., '46) Charles Boyer and Jennifer Jones play a Czech refugee and a lady plumber. Based on Marjorie Sharp's darling book, the film becomes a silly, labored caricature of British nobility and the middle class. Dir. Ernst Lubitsch. **91**

CRIES AND WHISPERS—(1hr. 35m., '72) In Swedish, Eng. subtitles. A great Ingmar Bergman film, but he's tried to cram so much into it that it almost seems like self-parody at times. The performances and photography are superb. With Harriet Andersson, Ingrid Thulin, Kari Sylwan and Liv Ullmann. **95**

DR. STRANGELOVE—(1hr. 35m., '64) Probably Stanley Kubrick's best film, a satirical comic strip about what will happen when idiocy high and low starts atomic warfare between the USA and the USSR. There is riotous acting by a distinguished cast including Sterling Hayden, George C. Scott, and Peter Sellers in several roles. **4**

EDVARD MUNCH—(2hrs. 47m., '76) A half-documentary, half-fiction film, directed by Peter Watkins, about the earlier part of the painter's life. It is simultaneously a biography, psychography, and iconography of Munch, as well as a kind of monologue, interior, verbal, and pictorial, of what went on inside the painter's mind. **2**

GRAND HOTEL—(1hr. 45m., '32) You see, children, long ago, before there was *Airport*. . . Garbo, Joan Crawford, Wallace Beery, John Barrymore, and many others appear in this genuinely all-star and hugely entertaining movie, with love, greed, and heartbreak on every floor. Dir. Edmund Goulding. **39**

HIS GIRL FRIDAY—(1hr. 30m., '39) Howard Hawks's version of the famous Hecht-MacArthur play, *The Front Page,* which had been filmed in 1931 with Adolphe Menjou and Pat O'Brian playing, respectively, the hard-boiled city editor and the ace reporter. Hawks cast Cary Grant as the editor and turned the reporter into a woman—Rosalind Russell at her volcanic best. Some of the dialogue goes by so fast it staggers belief. A great comedy. **10**

LA DOLCE VITA—(3hrs., '61) In Italian, Eng. subtitles. An absorbing, epic, apocalyptic film by Fellini. Marcello Mastroianni is the gossip columnist whose cynicism and indifference allow him to observe others as a mirror of himself. With Anita Ekberg and Anouk Aimee. **13**

PRINCE AND THE SHOWGIRL, THE—(1hr. 53m., '57) A thin but very funny romantic comedy about an American showgirl (Marilyn Monroe) in London in 1911 and her Balkan prince (Laurence Olivier). Dir. Olivier. **10**

RAGGEDY MAN—(1hr. 34m., '81) Sissy Spacek is enchanting as always, playing a telephone operator with two small children in a small Texas town during World War II. She braves the town's disapproval and has an affair with a young sailor on leave (Eric Roberts). In his debut as director, Jack Fisk (Spacek's husband) goes for scenes of eery stillness and moods of tender poignancy. The terrifying horror-movie scenes at the end are a distinct violation of everything that has come earlier; Fisk should have stuck to his guns and made a small, finely drawn movie. With Sam Shepard. **786**

ROBIN HOOD—(1hr. 23m., '73) Walt Disney's animated version of the English legend. With the voices of Brian Bedford, Peter Ustinov, Terry-Thomas and Andy Devine. Dir. Wolfgang Reitherman. G. **447, 600, 609, 636, 639, 644, 658, 714, 817, 818, 848, 860, 861**

SIDDHARTHA—(1hr. 26m., '73) Based on Herman Hesse's book. Even if you're not interested in Indian music or long walks or wise sayings, you will probably find this movie, set in India 2,500 years ago, extraordinarily beautiful. Dir. Conrad Rooks. **95**

SPELLBOUND—(1hr. 51m., '45) Gregory Peck and Ingrid Bergman are a bit too much wholesomeness at once, but this film offers plenty of fun and terror with its murder mystery solved through psychoanalysis. With Salvador Dali's famous loopy dream sequences. Dir. Alfred Hitchcock. **39**

SUSPICION—(1hr. 39m., '41) Mousy Joan Fontaine can hardly believe that gorgeous, ebullient Cary Grant is in love with her. After they marry, disbelief turns to fear that he really loves her money, and wants to kill her so he can have it all. A maliciously entertaining Hitchcock film, even if Fontaine makes you wish Grant would strangle her and get it over with. **39**

TAKE THE MONEY AND RUN—(1hr. 25m., '69) Woody Allen's early comedy in the classic tradition is quintessential Allen, beautifully compact and simply rib-cracking fun. **4**

THREE FACES OF EVE, THE—(1hr. 31m., '57) Joanne Woodward's thrilling performance as a Georgia housewife with a triple personality (three people in one body), based on a true story, won her the Academy Award for best actress. Lee J. Cobb plays her psychiatrist. Dir. Nunnally Johnson. **91**

THRONE OF BLOOD—(1hr. 45m., '57) In Japanese, Eng. subtitles. A powerful, stark samurai tragedy—*Macbeth* set in sixteenth-century Japan. Starring Toshiro Mifune and Isuzu Yamada. Dir. Akira Kurosawa. **4**

TOKYO STORY—(2hrs. 14m., '72) In Japanese, Eng. subtitles. Yasujiro Ozu's masterpiece about an elderly Japanese couple and their relationships with their grown children reaches the inner core of universal human experience. It is so intimate a film experience that it will remain with you as a personal memory. **2**

UNE FEMME DOUCE—(1hr. 27m., '71) In French, Eng. subtitles. Robert Bresson at his heaviest, updating Dostoevsky and trying to be at once trendy, with it, and full of timeless Christian mysticism. Very little of it makes sense, and the amateur actors remain resolutely amateurish, including Dominique Sanda, whose first film this was. **2**

YOUNG TORLESS—(1hr. 30m., '68) In German, Eng. subtitles. A stark, relentless, brooding probing of developing violence in a boys' boarding school, based on the novel by Robert Musil. The film is convincingly acted, tautly directed, and faithful to the book. With Matthieu Carriere, Marian Seidowsky and Bernd Tischer. Dir. Volker Schlöndorff. **2**

THEATER

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

CHGT **Chargit. Telephone** charge to major credit cards.

New York City:	(212) 944-9300
New Jersey:	(201) 332-6360
Long Island:	(516) 354-2727
Westchester:	(914) 423-2030
Connecticut:	(203) 622-1970

Many B'way theaters without Chargit also accept ticket orders on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for B'way and Off B'way shows, at Times Square Ticket Center, B'way at 47th St. (354-5800) & Lower Manhattan Theatre Center, 100 William St. (344-3340).

Broadway

Previews and Openings

Monday, May 3

IS THERE LIFE AFTER HIGH SCHOOL?—A new musical by Jeffrey Kindley and Craig Carnelia, suggested by Ralph Keyes's novel; directed by Robert Nigro. It focuses on the love-hate relationship most adults have with memories of high school. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20.50-$26.50. Previews now prior to a 5/7 opening. **Barrymore Theater,** 243 W. 47th (246-0390). All major cards.

MASTER HAROLD. . .AND THE BOYS—Lonny Price stars in Athol Fugard's play, about a 17-year-old white South African youth's relationship with two black men employed by his family. Tues.-Thurs. at 8, Sat. at 2, $17-$27.50; Fri. & Sat. at 8, $19-$30; Wed. at 2, $16-$25. Previews now prior to a 5/4 opening. **Lyceum,** 149 W. 45th (582-3897). 2 hrs. All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Music and lyrics by Maury Yeston; directed and choreographed by Tommy Tune. With Karen Akers, Taina Elg, Shelly Burch, Anita Morris, and Lilliane Montevecchi. Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$40; Wed. & Sat. at 2, $25-$35. Previews now prior to a 5/9 opening. **46th St. Theater,** (246-0246). 2 hrs. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Thur. at 8, $19-$27.50; Fri. & Sat. at 8, $22.50-$28.50; Wed. at 2, $19-$25; Sat. at 2, $21.50-$27.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

AMADEUS—Frank Langella, Dennis Boutsikaris, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $21-$32.50; Fri. & Sat. at 8, $22.50-$35; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (247-0472). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Allison Smith is now Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed.-Fri. at 8, Sat. at 2, Sun. at 2 & 6:45, Sat. at 2, $20-$32; Wed. at 2, $18-$27; Sat. at 8, $24-$35. **Uris,** 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

BARNUM—Mike Burstyn stars as Phineas T. Barnum in a musical with book by Mark Bramble, music by Cy Coleman, lyrics by Michael Stewart. Director-choreographer is Joe Layton. The work moves along smoothly with charm, brilliance, and circusy surprises. Tues.-Thurs. at 8, $16-$30; Fri. & Sat. at 8, $22-$35; Sat. at 2, Sun. at 3, $15-$28; Wed. at 2, $12-$25. **St. James,** 246 W. 44th (398-0280). 2 hrs., 15 min. All major credit cards. ● ●

CHILDREN OF A LESSER GOD—Phyllis Frelich and James N. Stephens star in Mark Medoff's touching play about a romance between a deaf woman and her non-handicapped lover. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$27.50. Fri. & Sat. at 8, $22-$30. Wed. at 2, $17.50-$22.50. **Longacre,** 220 W. 48th (246-5639). 2 hrs., 40 mins. Credit cards. ● ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Tues.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$40; Wed. at 2, $20-$30; Sat. at 2, Sun. at 3, $22.50-$32.50. **Shubert,** 225 W. 44th (246-5990). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With Mia Dillon, Mary Beth Hurt, and Lizbeth Mackay; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather, irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, $20-$27.50; Sat. at 2, Sun. at 3, $18.50-$25; Wed. at 2, $15-$20. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 45 min. All major credit cards.

DANCIN'—Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. Sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the rest. Tues.-Thurs. at 8, $20-$30; Fri. and Sat. at 8, $22.50-$40; Sat. at 2, Sun. at 3, $17.50-$30; Wed. at 2, $17.50-$27.50. **Ambassador,** 215 W. 49th (541-6490). 2 hrs., 20 mins. Major credit cards. ● ●

DEATHTRAP—Ira Levin's play, the longest-running comedy thriller in Broadway history, concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. With Farley Granger, Marian Seldes, Ernest Townsend, William LeMassena, and Elizabeth Parrish. Suspense, chills, laughs await you here. Mon., Wed. & Fri. at 8, Sun. at 3, $13-$19; Sat. at 8, $17-$23; Wed. & Sat. at 2, $12-$18. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 15 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (265-4311). 2 hrs., 10 min. Credit cards.

EMINENT DOMAIN—Percy Granger's play about the crisis in the life of a mid-western English professor and his artist wife; directed by Paul Austin. Starring Philip Bosco and Betty Miller. Tues.-Fri. at 8, Wed. & Sat. at 2, $18; Sat. at 8, $21; thru 5/16. **Circle in the Square,** 50th St. W. of Bdway (581-0720). 2 hrs. All major credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Mon.-Thurs. at 8, $17.50-$35; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14-$25; Sat. at 2, $17.50-$30. **Broadway,** Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Wanda Richert, and Peggy Cass in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$35; Fri. & Sat. at 8, $23-$40; Wed. at 2, $15-$30. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top to bottom. Wed. & Thurs. at 8, Sun. at 5:30, Wed., Sat., & Sun. at 2, $18-$25; Fri. & Sat. at 8, $19-$26.50. **Royale,** 242 W. 45th (245-5760). 1 hr., 45 min. All major credit cards.

LENA HORNE—*The Lady and Her Music,* directed by Arthur Faria. "The songs are shrewdly chosen. Every one of them is either a real beauty or a darling little thing. All that matters is the two solid hours of Lena herself: What is the horn of plenty compared to plenty of Horne?" Tues.-Thurs. at 8, Sun. at 3; Fri. & Sat. at 8, $25.50-$35. **Nederlander Theater,** 208 W. 41st (921-8000). 2 hrs., 30 min. Credit cards.

MASS APPEAL—Milo O'Shea and Michael O'Keefe co-star in Bill C. Davis's small, canny, marvelously compact play about a bibulous compromising priest who, despite his vows, enjoys wordly pleasures—good wines, a shiny Mercedes—and his confrontations with an impassioned, troubled young seminarian who holds conflicting ideas; directed shrewdly, and with eloquent terseness by Geraldine Fitzgerald. Tues.-Sat. at 8, $20-$27.50; Wed., Sat. at 2, Sun., at 3, $17.50-$25. **Booth,** 222 W. 45th (246-5969). 2 hrs., 15 min. All major credit cards.

MEDEA—Zoe Caldwell, Judith Anderson, Mitchell Ryan, and Pauline Flanagan in the Robinson Jeffers adaptation of Euripides' play; directed by Robert Whitehead. With Paul Sparer, Don McHenry, Peter Brandon, Harriet Nichols, Giulia Pagano, and Lucien Douglas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $18.50-$28.50. **Cort,** 138 W. 48th St. (489-6392). 2 hrs. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon., Tues., Wed., Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 9:30, $18-$32. **Edison,** 240 W. 47th (757-7164). 2 hrs., 5 min. Credit cards. ● ●

OTHELLO—James Earl Jones and Christopher Plummer star in the Shakespeare tragedy; directed by Peter Coe; with Cecilia Hart and Aideen O'Kelly. Plummer's is a tremendous performance, with mental, physical, and vocal prowess blending into what Iago must be: a dizzying monster of witty evil! Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $15.50-$30; Fri. & Sat. at 8, $17.50-$32.50; Wed. at 2, $13.50-$27.50; thru 5/23. **Winter Garden,** 51st & Bdway (245-4878). 2 hrs., 45 min. All major credit cards.

THE PIRATES OF PENZANCE—Gary Sandy, George S. Irving, Kaye Ballard, Patrick Cassidy, and Maureen McGovern in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards.●

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by and with Jim Wann, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schimmel. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $18.50-$22.50. **Princess,** 200 W. 48th (586-3903).

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With P.J. Benjamin, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

SUGAR BABIES—Mickey Rooney and Ann Miller co-star in a peppy, modern-day, glamorized version of burlesque. Conceived by Ralph G. Allen/Harry

Rigby; music by Jimmy McHugh; lyrics by Fields and Dubin. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$22.50. **Mark Hellinger,** 237 W. 51st (757-7064). 2 hrs., 30 mins. All major credit cards. ● ●

WALTZ OF THE STORK—A new comedy with music, written, directed, and starred in by Melvin Van Peebles with Megan Van Peebles. Tues.-Thurs. at 8; Wed. at 2, $22.50; Fri., & Sat. at 8, Sat. at 2, Sun. at 3, $24. **Century,** 235 W. 46th (354-6644). 2 hrs.

WOMAN OF THE YEAR—Lauren Bacall stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Bacall is, as always, sparkling, cool, and ironic, and her co-star, Harry Guardino, is extremely accomplished and appealing. There is brightness, shrewdness, and measured invention throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

Off Broadway

AMERICAN BUFFALO—Triumphant return, by popular request, of David Mamet's award-winning comedy drama starring Al Pacino, J. J. Johnston, and James Hayden; directed by Arvin Brown. Tues.-Sat. at 8, Sun. at 2:30; $24; thru 5/16. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

BEST ALL 'ROUND—Marsha Sheiness's look at three young women growing up in a Texas suburb in the late 50s, just prior to graduation. Tues.-Sat. at 8, Sat. & Sun. at 3; $6. **Perry St. Theater,** 31 Perry St. (269-4869).

THE BROWNING VERSION—Revival of Terence Rattigan's play about the relationship between a retiring school teacher and his unfaithful wife; starring Lee Richardson and directed by Stephen Porter. Curtain-raiser is J.M. Barrie's *The Twelve-Pound Look.* Tues.-Sat. at 8; Wed., Sat., & Sun. at 2: $14.50, $16.50. **Roundabout Stage Two,** 307 West 26th (242-7800).

CAST OF CHARACTERS—Revival of creations of Ruth Draper, as interpreted by Patrizia Norcia; including "The Italian Lesson," "The Actress," "A Children's Party," and others; directed by David Kaplan. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 3; $15. **Cherry Lane Theater,** 38 Commerce St. (847-7957).

THE CHALK GARDEN—Revival of the Enid Bagnold 1955 drama, with Irene Worth, Constance Cummings, Donal Donnelly, I. M. Hobson, and Sallyanne Tackus, about two formidable women and a lady companion with a secret past; directed by John Stix. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $14.50-$16.50. **Roundabout Stage One,** 333 W. 23rd (242-7800).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Don Amendolia, Veronica Castang, Jeffrey Jones, E. Katherine Kerr, Nicolas Surovy, Zeljko Ivanek, and Concetta Tomei; directed by Tommy Tune, who is developing into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars Lois de Banzie, W. H. Macy, Ann McDonough, Pippa Pearthree, Remak Ramsay, and John Shea; directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

EMIGRES—Slawomir Mrozek's play about the effects of repression and exile on the human spirit; directed by Thomas Gruenewald, starring David Leary and Sam Tsoutsouvas. Wed.-Sun. at 8, Sat. & Sun. at 3 also; $9, $10; thru 5/9. **Hudson Guild,** 441 W. 26th (760-9810).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$15. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

THE HOTHOUSE—Harold Pinter's comedy, set in what appears to be a state-run rest home, revolves around a murder plot and bureaucratic ineptitude; directed by Adrian Hall. Previews thru 5/5, $15. Opens 5/6, $16-$21.50. **Playhouse Theater,** 359 W. 48th (489-9237).

HOW I GOT THAT STORY—Amlin Gray's play, starring Bob Gunton and Don Scardino, about a gung ho reporter who covers the war in Amboland; directed by Carole Rothman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. **Westside Arts,** 407 W. 43rd (541-8394).

KEY EXCHANGE—Priscilla Lopez, Mark Blum, and Ben Masters star in Kevin Wade's play about modern romance and urban manners; directed by Barnet Kellman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $11-$16. **Orpheum,** 126 Second Ave. (260-8480).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ●

POOR LITTLE LAMBS—Paul Rudnick's likable, amusing play about the Whiffenpoofs of Yale, bouncily directed by Jack Hofsiss, featuring Blanche Baker and Kevin Bacon. Tues.-Fri. at 8, Sat. at 7 & 10, & Sun. at 3 & 8; $18-$20. **The Common** at St. Peter's Church, 54th & Lexington (751-4140).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Christopher Durang's satirical comedy, starring Elizabeth Franz; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394).

T.N.T.—Richard Morrock's musical comedy take-off on mind-training programs. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $10-$18. **Players Theater,** 115 MacDougal St. (254-5076).

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Wed.-Mon. at 7:30; $15-$17.50. A very amusing as well as moving trio of plays about the homosexual world. **Actors Playhouse,** 100 7th Ave So. (691-6226).

THE UNSEEN HAND—Sam Shepard's play, directed by Tony Barsha. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $9-$14. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

Theater Companies

ACADEMY ARTS THEATER COMPANY—Agatha Christie's *A Murder is Announced,* 5/7, 8, 14, 15, 21, 22, at 7:30; $4. **Eastside Community Center,** 931 First Ave. (486-1431).

AMERICAN JEWISH THEATER—Fritz Hochwalder's *The Rasberry Picker;* directed by Dan Held; about officials of an Austrian town who mistake a petty thief for a war criminal. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $8; thru 6/11. **92nd St. Y,** 92nd & Lexington (427-6000 ext. 134).

CHICAGO CITY LIMITS—Comedy of songs and scenes, half set, and half created from suggestions called out by audience members. Wed. & Thurs. at 8; Fri. & Sat. at 8 & 10; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CSC REPERTORY—*King Lear,* in repertory with August Strindberg's *Ghost Sonata,* directed by Christopher Martin. Tues. thru Sun.; $10-$12 (phone for specifics). **CSC Repertory Theater,** 136 E. 13th (677-4210).

JEAN COCTEAU REPERTORY—Cyrill Tourneur's *The Count of Monte Cristo;* thru 5/23. Thurs. & Fri. at 8, Sat. at 7:30 & Sun. at 3; $7. Phone for schedule. **Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Michel de Ghelderode's farce *Pantagleize* is about a lovable fool who demonstrates capacity for human commitment when accidentally chosen to lead a revolution; directed by Anthony McKay. Wed., Thurs., Sat. at 8, Sun. at 3 & 7; $6, $7; thru 5/9. **YM-YWHA,** 344 E. 14th St. (674-7200).

JUILLIARD THEATER CENTER—*Love's Labor's Lost,* 5/6, 7 at 8. Steven Sewell's *Traitors,* 5/3 at 8; Louis Nowra's *Visions,* 5/4 at 8. **The Drama Theater,** 144 W. 66th (874-7515).

MANHATTAN PUNCH LINE—Horton Foote's *The Roads to Home,* directed by Calvin Scaggs. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $10; extended thru 5/16. Also, 5/7-29, Fri. & Sat. at 10:30, Slap Happy, a musical comedy revue. $5. **Theater,** 260 W. 41st (921-1455).

MANHATTAN THEATER CLUB—John Guare's *Gardenia,* about Lydie Breeze and the three Civil War veterans who follow her to Nantucket to build a Utopia; starring Sam Waterston, Jobeth Williams, Edward Herrmann, and James Woods; directed by Karel Reisz. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $16-$18; thru 5/23; at Downstage, At Upstage: Anthony Giardina's *Scenes from La Vie de Boheme,* directed by Douglas Hughes; about artists searching for love in N.Y. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $14-$16; 5/4-30. **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectual interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $9-$14; thru 6/6. **Theater Four,** 424 W. 55th (246-8545).

PLAYWRIGHTS HORIZONS—*Herself as Lust,* Albert Innaurato's comedy about a tough 32-year-old sculptor who knows what she wants; directed by Tom Lynch. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $16; at the Studio. Jonathan Reynolds' *Geniuses* is a comedy set in the Philippines during the filming of an epic; directed by Gerald Guttierez. At the Mainstage. **Theater,** 416 W. 42nd (279-4200).

REPERTORIO ESPANOL—Federico Garcia Lorca's *Dona Rosita, la Soltera;* Vicente Lleo's *Le Corte de Faraon,* Carballido's *Te Juro Juana Que Tengo Ganas* in Spanish, in repertory thru June; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIVERSIDE SHAKESPEARE CO.—*Edward II,* adapted by Bertolt Brecht from Christopher Marlowe's play; directed by W. Stuart McDowell. Wed.-Sun. at 8; $6; thru 5/16. **RSC Theater,**165 W. 86th (877-6810).

ROYAL COURT REPERTORY—Victoria Music Hall; Phyllis Craig's *Bargain for Murder, Gaslight* and *Murder One.* Mon.-Sat. at 8, Sun. at 3; $6. **Theater,** 301 W. 55th (997-9582).

STONEWALL REPERTORY—Philip Blackwell's two plays with gay themes; directed by Carol Kastendieck. Fri. & Sat. at 8, Sun. at 7; $6; thru 5/9. **Courtyard Plyhse,** 39 Grove St. (741-0307).

THE TROUPE—In repertory: Jean Genet's *The Maids;* two plays by Moliere, *The Forced Marriage,* and *The Jealousy of Le Barbouille;* Henrik Ibsen's *A Doll's House.* Call theater for dates. Thru 6/6; Thurs.-Sat. at 8, Sun. at 3; $4. **Theater,** 335 W. 39th (244-9699).

YOUNG PLAYWRIGHTS FESTIVAL—Three-week offering of ten plays, by authors aged 8 to 18 from all over the United States, directed by Gerald Chapman, Arthur Laurents, Marshall Mason, Elinor Renfield, and Carole Rothman. Thru 5/16; $15 for all performances. Call theater for specifics. **Circle Repertory Co.,** 99 Seventh Ave. So. (924-7100).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment

THE ANTIGONE—Sophocles' play, translated by John Chioles, featuring music by Richard Peaslee; with Lisa Banes in the title role and F. Murray Abraham as Creon. Tues.-Sun. at 8, Sat. & Sun. at 3; $12, $14. **Public/Martinson Hall,** 425 Lafayette St. (598-7100).

THE BALCONY—Jean Genet's play, set in a brothel catering to refined sensibilities and peculiar tastes; directed by Lester Malizia. Thurs.-Sat. at 8, Sun. at 3; $6; thru 5/9. **N.Y.T.E.,** 62 E. 4th St. (477-4120).

BASEBALL WIVES—Grubb Graebner's play about how three generations of women deal with their roles as wives of superstars. With Patti Carr, Lynn Goodwin, and Marcella Lowery; directed by Gloria Maddox. Wed.-Sat. at 8; $4; 5/6-29. **American Renaissance,** 112 Charlton St. (869-3981).

THE BAYSIDE BOYS—C.R. Portz's comedy about a group of construction workers who return to school. Thurs.-Sat. at 8, Sat. & Sun. at 3; $5, $6; 5/7-30. **Labor Theater,** 336 W. 20th St. (242-4420).

THE BIRDS—Aristophanes' farce about birds ruling earth and heaven; adapted and directed by Gary Beck. Wed.-Sat. at 8, Sun. at 2:30 & 7:30; $6; thru 5/23. **Sidewalks Theater,** 44 Beaver St. (668-9074).

CRAZY AS ZALOOM—Paul Zaloom's newest one-man shows. Thurs.-Sun. at 8; $4; 5/13-30. **Theater for the New City,** 162 Second Ave. (254-1109).

THE DISPOSSESSED—A new play by Leonard Melfi, directed by Crystal Field, featuring Melfi, Field, and George Bartenieff, about a married couple being evicted, and their sudden friendship with the City Marshall. Thurs.-Sun. at 8; $4; 5/6-23. **Theater for the New City,** 162 Second Ave. (254-1109).

DOUBLE BILL—Michael Dinwiddie's *Masque* and *Dacha,* the first set in New Orleans's French Quarter in 1850, the second set in present-day Harlem; both directed by Leslie Hurley. Sun. at 5, Mon., Thurs., Fri. & Sat. at 8:30; $5; thru 5/8. **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

DOUBLE BILL—Jean-Claude von Itallie's *interview* and *The Serpent;* directed by Rodney Marriott. Tues.-Sat. at 8, (5/5 at 2); 5/4-8; $3. **Pope Auditorium,** Fordham, 113 W. 60th St. (841-5267).

DOUBLE BILL—Susan Kandor's *Stop-Time Rag* and *Just Last August,* two one-acters starring Jean Tafler, Julian Bailey, Herman Arbiet, and Paul Mantel; directed by Ron Daley. 5/6-9, 13-19, 22, 23, at 8; $6. **New Vic,** 219 Second Ave. (674-9414).

DOUBLE BILL—Pete Floria's *Rain Man,* and Michael Schulman's *The Faculty Lounge.* Wed.-Fri. at 8; thru 5/7. **Theater Downstairs,** 7 E. 14th St. (777-3055).

EXTRAORDINARY HISTORIES—*And The Raven of Course* (The Poe Project). A collaboration of actors, writer, composer, director, and designers. All perf. at 8, except Fri. at 7:30; from 5/4. **Medicine Show,** 6 W. 18th St. (255-4991).

FACTWINO—The San Francisco Mime Troupe offers its comic strip musical, *Factwino Meets the Moral Majority,* here after a year on the West Coast. From 5/12. Call theater for specifics. **F.I.T. Amphitheater,** 227 W. 27th (270-4200).

FIVE POINTS—Laurence Holder's dance musical telling Juba's story and of his competition with Jack Diamond to see who would be king of all the dancers in New York; directed by William Maher; with Joseph Fugett, Geoffrey Webb, Tonya Pinkins, and Cynthia MacPherson. Thurs.-Sat. at 7:30, Sun. at 3; thru 5/9; $6. **AMAS,** 1 E. 104th St. (369-8000).

FRENCH GRAY—Josef Bush's portrait of Marie Antoinette as she prepares for her execution, starring Sheri Myers; directed by Jeff Glickman. Mon.-Wed. at 8; $6; thru 5/19. 500 W. 42nd St. (594-0095).

THE GODOT PLAYS—Dan Bianchi's three short works, *Godot, Godot L'Artiste,* and *Godot and the History of Mankind,* a rebuttal in verse to Samuel Beckett's play. Thurs.-Sun. at 8; thru 5/9. **Westbeth,** 151 Banks St. (691-2272).

GOOSE AND TOMTOM—David Rabe's gangster fairy tale about a couple of great guys (Frederick Neumann and Jerry Mayer); directed by John Pynchon Holms. Tues.-Sun. at 8, Sat. & Sun. at 3. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

GROUND ZERO—Drama exploring American attitudes toward the issue of nuclear war, written and directed by William LaRosa and Patrick Mulvaney. Thurs. thru Sat. at 8; thru 5/8; $4. 500 W. 42nd (736-0247).

HARRY, NOON AND NIGHT—Ronald Ribman's play, directed by Mitch Silver. Fri. & Sat. at 8, Sun. at 3; $5; 5/7-16. **Contact Studio,** 165 W. 47th (249-3967).

HECUBA—William Arrowsmith's translation of the Euripides' play; directed by Mark Spergel. Wed.-Sat. at 8, Sun. at 7:30 (5/8 at 7 & 9:30); $4; thru 5/22. **Good Shepherd Church,** 152 W. 66th. (787-8903).

HELLO, DOLLY!—Revival of the Tony Award-winning musical; directed by Peter Webb. Thurs.-Sat. at 8, Sat. & Sun. at 2:30; $8-$10; 5/6-22. **St. Bart's Playhouse,** 109 E. 50th (751-1616).

HOLLYWOOD SNAPSHOTS—Musical revue about the forties as seen through the lens of the Hollywood camera; conceived by Jerry Fried; directed by Tom Nolan. Fri. & Sat. at 8, Sun. at 3; $5; thru 5/9. **Seventh Sign,** 263 W. 86th (663-2648).

I'M WITH YOU—Mark Weston's comedy dealing with an actor-writer in conflict with his alter-ego; directed by James Jennings. Wed.-Sat. at 8; $4; 5/5-22. **American Theater,** 314 W. 54th (581-3044).

LADIES IN RETIREMENT—Revival of the gothic melodrama by Reginald Denham and Edward Percy; directed by Jon Teta. Thurs.-Sat. at 8, Sun. at 2; $6; thru 5/10. **Meat and Potatoes,** 306 W. 38th St. 4th floor (564-3293).

LA RONDE—Arthur Schnitzler's romantic satire. Thurs.-Sat. at 8, Sun. at 3; $4; 5/6-23. **Nameless Theater,** 125 W. 22nd (242-9768).

THE LLOYD ADAMS CHRONICLES—T.J. Walsh's three one-acters, *A Pas de Deux in Remembrance, Lloyd Adams in B Flat,* and *At Rise,* all concern a young writer and his attempts to deal with the women in his life; directed by James Loggins. Thurs.-Sat. at 8, Sun. at 3; $4; 5/6-22. **American Theater,** 314 W. 54th (929-2695).

MAIDEN STAKES—David Libman's play, directed by Anita Khanzadian; with Eddie Jones, Victor Arnold, Barbara Eda-Young, and Ira Lewis. Thurs.-Sat. at 8, Sun. at 4; $5; thru 5/9. **St. Clement's,** 423 W. 46th (246-7277).

THE MAN—Mel Dinelli's psychological drama, directed by Philip Giberson, with Eric Douglas, Lenka Peterson, Ed VanNuys. Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; 5/12-6/6. **Apple Corps Theater,** 601 W. 51st (663-0027).

THE MARQUIS OF KEITH—Frank Wedekind's resurrected German masterpiece centering around a marquis who without scruples tries to establish a vast entertainment complex for Munich; directed by David Blacker. 5/5-9 at 8; $4. **Chapel Theater,** 6th Ave. at 20th St. (865-6513).

A MIDSUMMER NIGHT'S DREAM—Shakespeare's comedy classic, set in modern-day America. Thurs.-Sat. at 8, Sat. at 2, Sun. at 3; $6; thru 5/9. **No Smoking Playhouse,** 354 W. 45th (582-7862).

THE MISUNDERSTANDING—Albert Camus's play about the tragedy that befalls a man whose good intentions are left unspoken; directed by Susan Einhorn. Thurs.-Sat. at 8, Sun. at 3; $6; thru 5/23. **Open Space,** 133 Second Ave. (254-8630).

MOZEZ—A musical updated story of the biblical hero, written by Hal Grego. Thurs.-Sun. at 8; $4; thru 5/23. **Actors & Directors,** 410 W. 42nd (279-4200).

NOSTALGIC FOR THE FUTURE—Steve Ben Israel's one-man show on current events and social commentary. Fri. & Sat. at 10; $4; 5/7-22. **Theater for the New City,** 162 Second Ave. (254-1109).

OFF THE WALL STRIKES BACK!—All-new political musical comedy revue. Tues., Sun. at 9, Sat. at 11:30. 4th Wall Repertory, **Truck and Warehouse,** 79 E. 4th (254-5060).

OPTIONS—Andrew Foster's comedy, directed by Craig LaPlount, is about love, lawyers, marriage contracts, and model railroad trains. Thurs.-Sun. at 8; thru 5/16. **N.Y. Stageworks,** 15 W. 18th St. (691-9106).

THE OVERCOAT—A new play by Tom Fontana adapted from the short story by Gogol, directed by Linda Laundra; featuring Austin Pendleton. Tues.-Thurs. at 8, Fri. at 7 & 10, Sat. at 3 & 7; $8; 5/11-29. **Westside Mainstage,** 424 W. 49th (226-1991).

THE OWL AND THE PUSSYCAT—Bill Manhoff's comedy about the chance meeting of a hooker and an intellectual. Wed.-Sat. at 8, Sun. at 4; $6; 5/12-6/11. **Garrett,** 133 Second Ave. (929-3567).

PAPER FLOWERS—Gilda Miros stars in Egon Wolff's drama about the physical and psychological havoc two people unleash on one another; directed by Victoria Espinoza. Wed.-Fri. at 7:30 (in English); Sat. & Sun. at 7:30 & Sat. & Sun. at 2:30 (in Spanish); $7. **Puerto Rican Traveling Theater,** 304 W. 47th St. (749-8474).

POGEY BAIT—George Birimisa's play takes place aboard a navy destroyer during World War II; directed by Billy Cunningham. Fri. & Sat. at 10, Sun. at 9; $6; thru 5/9. **Courtyard Playhouse,** 39 Grove St. (741-0307).

THE ROVER—Aphra Behn's restoration comedy of carnival time in Naples. Thurs.-Sat. at 8, Sun. at 7; $6; thru 5/9. **N.Y. Theater Ensemble,** 62 E. 4th St. (477-4120).

SECRET LIVES OF THE SEXISTS—A farce of modern life, starred in, written , and directed by Charles Ludlam. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $10-$15. **Ridiculous Theatrical Co.,** One Sheridan Square (691-2271).

THE SIX O'CLOCK BOYS—Sidney Morris's play, directed by Raymond Homer, starring Vera Lockwood as an aging resident of a welfare hotel. Tues.-Fri. at 8, Sat. at 7 & 9, Sun. at 3 & 7; $10-$15; from 5/12. **Van Dam Theater,** 15 Van Dam St. (675-0498).

SPACE CADETS—John Heard and Annie Golden star in a modern comedy by Ed Kelleher, directed by John Margulis. Thurs.-Sun. at 8; $6; thru 5/4. **Ohio Performance Space,** 59 Greene St. (226-7341).

STUCK INSIDE OF LUBBOCK—A drama about a New Wave group's traumatic return to its hometown, starring the Young Weasels (who also scored the production); written by John Kaplan; directed by Teresa Evangelista. Thurs.-Mon. at 8; $6; thru 5/16. Mainstage, **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

THREE ACTS OF RECOGNITION—Botto Strauss's play (done in Berlin and Stuttgart in 1977), revolving around 16 friends arriving at a gallery opening; directed by Richard Foreman; with William Atherton, Leonardo Cimino, Kate Manheim, and Ruth Nelson. **Public/Anspacher,** 425 Lafayette St. (598-7150).

TRIPLE BILL—Rob Meiksins's *I've Come for the Trunk.* Seth Greenland's *Partners in Crime.* Philip Riley's *The Reputation of Jane Jay.* Thurs.-Sat. at 7:30; Sun. at 4; $5; 5/6-30. **18th St. Playhouse,** 145 W. 18th St. (475-8186).

TWO SMALL BODIES—Neal Bell's psychological thriller, starring Judith Ivey and Brad O'Hare, directed by Norman Rene. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7; $10. **Production Co.,** 120 W. 28th (308-3418).

WATCH MY LIPS—Jesse Feiler's play about social lies and best intentions which nevertheless leave a man "married" to two women; directed by Joan Matthiessen. Wed.-Sat. at 8, Sun. at 3; $4; 5/5-23. **No Smoking Playhouse,** 354 W. 45th St. (255-6754).

WHATEVER HAPPENED TA AMOS N' ANDY—Comic fantasy based on that dynamic duo, with William Williams, Margaret Bynum, Eldon Bullock and Helmar Augustus Cooper. Thurs.-Sat. at 8, Sun. at 3; $5; Thru 5/16. **Writers Workshop,** 317 W. 125th St. (663-8463).

THE WOMEN—Clare Boothe Luce's 1930 feline comedy with only women (men are never seen but always talked about); directed by Jeffrey Neill, with Judith Alberty, Cynthia Busbee, Marjorie Miller, B. W. Miller. Fri.-Mon. at 8; Sun mat. at 4; $6; thru 5/10. **All Souls Hall,** 80th St. & Lexington (535-3356).

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

ELIE ABRAHAMI—Poetic images in watercolor/pastel, 5/4-6/12. Sutton, 29 W. 57th (888-0638).

PAT ADAMS—Perceptual abstractions using geometric shapes, mica flakes, ground glass, thru 5/22. Zabriskie, 29 W. 57th (832-9034).

ABE AJAY—Constructions and related collages, thru 5/22. Berman, 50 W. 57th (757-7630).

LEIGH BEHNKE—Crisp multiple image still lifes and architectural compositions, thru 5/5. Fischbach, 29 W. 57th (759-2345).

ERNEST BRIGGS—New oils, thru 5/8. Gruenebaum, 38 E. 57th (838-8245).

CHARLES E. BURCHFIELD—The four seasons in 45 watercolors, thru 5/28. Kennedy, 40 W. 57th (541-9600).

JAN FAUST—Nightmarish, often erotic pencil drawings, thru 5/15. Sumers, 50 W. 57th (541-8334).

ILSE GETZ—3-D constructions, collage of architectural fragments, thru 5/28. Rosenberg, 20 W. 57th (757-2700).

WINIFRED GODFREY—Close-ups of exotic flowers, thru 5/29. Zarre, 41 E. 57th (752-0498).

JOHN GUNDELFINGER—Large landscapes of the Delaware River Valley, thru 5/22. Sachs, 29 W. 57th (421-8686).

BRYAN HARRINGTON/JOAN SNITZER—Mixed media/"Allegorical Series." 5/4-29. Markel, 50 W. 57th (581-1909).

BARBARA HEPWORTH—Large scale sculpture from 1958 to 1973, thru 5/29. Marlborough, 40 W. 57th (541-4900).

JOHN HOYLAND—Color shapes and free-hand strokes, thru 5/29. Jacobson/Hochman, 24 W. 57th (581-8346).

YVONNE JACQUETTE—Aerial Manhattan in oils and drawings, thru 5/8. Alexander, 20 W. 57th (757-3721).

WILLIAM KING—Recent outdoor plate aluminum figures using cast elements, thru 5/20. Dintenfass, 50 W. 57th (581-2268).

FRANZ KLINE—Major abstract expressionist paintings and works on paper, thru 5/15. del Re, 41 E. 57th (688-1843).

FRED MEYER—Bronze figures, jazz figures in terracotta, thru 5/22. Midtown, 11 E. 57th (758-1900).

JEANNE MILES—Oils and gold platinum leaf on plastic religious "mandalas," thru 5/8. Parsons, 24 W. 57th (247-7480).

LIZBETH MITTY—Domestic interiors, 5/4-6/5. Esman, 29 W. 57th (421-9490).

ROBERT MURRAY—Shades of blue in aluminum and bronze sculpture, thru 5/29. Hamilton, 20 W. 57th (765-5915).

DONA NELSON—Recent paintings and enamels, thru 5/22. Oscarsson Hood, 41 W. 57th (750-8640).

KENNETH NOLAND—Multi-colored chevron shaped monotypes, 5/6-28. Emmerich, 41 E. 57th (752-0124).

BEVERLY PEPPER—Columnar sculptures in large and small scale, thru 5/22. Emmerich, 41 E. 57th (752-0124).

ARCHIE RAND/LEATRICE ROSE—Works/Delicately colored interiors on paper. Thru 5/26. deNagy, 29 W. 57th (421-3780).

MARTIN SCHONGAUER (C. 1450-1491)—Eighteen engravings by this German Renaissance master, thru 5/31. Donson, 38 E. 57th (355-6970).

ARTHUR SINGER—Wildlife, 5/4-15. Hammer, 33 W. 57th (644-9350).

ESPHYR SLOBODKINA—Abstractions of the 30's and 40's, thru 5/29. Deutsch, 20 W. 57th (765-4722).

HARRY SOVIAK—The flower and vase in watercolors, painted steel sculpture, thru 5/22. Adler, 37 W. 57th (980-9696).

DONALD SULTAN—Flowers and cityscapes made of oil, tar, plaster, and floor tile, thru 5/8. BlumHelman, 20 W. 57th (245-2888).

ANTONI TAPIES—25 mixed media pieces on paper and cardboard, 5/4-6/5. del Re, 41 E. 57th (688-1843).

T. TOKITA—Metaphysical landscapes, thru 5/8. Touchstone, 29 W. 57th (826-6111).

TOM WESSELMANN—Two giant still lifes, erotic dialogue in new shaped canvases, thru 5/29. Janis, 110 W. 57th (586-0110).

Madison Avenue and Vicinity

CAROL ANTHONY—Layered landscapes using craypas, 5/4-29. Davidson, 43 E. 78th (734-6702).

WILL BARNET—Prints from the 30's to the 80's, thru 5/22. AAA, 663 Fifth (755-4211).

CHARLES BIEDERMAN—Painted wood and aluminum constructivist compositions, thru 5/8. Borgenicht, 724 Fifth (247-2111).

ALBERT BIERSTADT—Thirteen oil sketches by 19th century landscape painter, thru 5/8. Davis & Langdale, 746 Madison (861-2811).

ROY CARRUTHERS—Monumental tubular figures and still lifes in drawings, prints, sculpture, thru 5/22. ACA, 21 E. 67th (628-2440).

THOMAS COLE/FREDRIC E. CHURCH—Paintings, studies, drawings by these master 19th century American landscape painters. Thru 5/15. Alexander, 996 Madison (472-1363).

ROBERT CUMMING—Paper cut-out silhouettes, charcoal and conti drawings, and color photos, thru 5/22. Castelli, 4 E. 77th (288-3202).

FELIX DEL MARLE—Futurist paintings from 1912 to 1916 to his De Stijl period, 1922 to 1928, thru 6/12. Carus, 872 Madison (879-4660).

EDWIN DICKINSON—55 paintings and drawings including a 1914 self-portrait, thru 5/9. National Academy of Design, 1083 Fifth (369-4880). Tues.-Sun. 12-5.

THOMAS FOGARTY—Delicate figures, florals, regattas in forty oils and pastels, thru 5/8. Marbella, 28 E. 72nd (288-7809).

GEORGE GROSZ—Drawings and watercolors by this biting satirist of both World Wars, thru 5/15. Soufer, 1015 Madison (628-3225).

DARRYL HUGHTO—Layered acrylic on unprimed canvas/American Modernist still lifes by Bruce, Demuth, Kuniyoshi. 5/5-29. Salander-O'Reilly, 22 E. 80th (879-6606).

RALPH HUMPHREY—Vibrant acrylics on modeling paste on wood, thru 5/8. Willard, 29 E. 72nd (744-2925).

ALEXEJ JAWLENSKY—Brightly colored expressionist portraits by this member of Der Blaue Reiter, thru 5/29. Sabarsky, 987 Madison (628-6281).

LESTER JOHNSON—Street scenes with groups of stylized people done in 1981, thru 5/6. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

JACQUES LIPCHITZ—Biblical sculpture, thru 5/8. Aberbach, 988 Madison (988-1100).

MARINO MARINI—Monumental works on paper including a huge etching, thru 5/29. Rolly-Michaux, 943 Madison (535-1460).

CARL-HENNING PEDERSEN—Watercolor retrospective and recent paintings, thru 5/22. Lefebre, 47 E. 77th (744-3384).

PICASSO—Etchings, aquatints, and drypoints from the 20's and 30's, thru 5/8. Saidenberg, 1018 Madison (288-3387).

ROBERT QUIJADA—Recent collage constructions, 5/4-31. Ericson, 23 E. 74th (737-6155).

REEVE SCHLEY III—Stark, horizontal landscapes, some of the beach in watercolors, thru 5/15. Graham, 1014 Madison (535-5767).

DANIEL SCIORA—Sensual swimming pool reflections, 5/4-22. Arman, 817 Madison (570-2700).

PAUL SIGNAC (1863-1935)—Watercolors and drawings, thru 5/15. Waddington, 1044 Madison (861-0600).

LINDA SOKOLOWSKI—Enigmatic landscapes, portraits of remembered experience, thru 5/8. Kraushaar, 724 Fifth (535-9888).

ANN SPERRY—Recent sculpture, thru 5/15. Lerner-Heller, 956 Madison (861-9010).

SoHo

BILL ALPERT/SANDY CIES—New constructions and drawings using words/Photos of vernissages. Thru 5/29. Marino, 489 Broome (431-7888).

CONRAD ATKINSON—"Separate Peaces," dealing with El Salvador, nuclear power, war/24 artists, audio works, and album covers. Thru 6/5. Feldman, 31 Mercer (226-3232).

RICHARD BALLARD—The Odalisque in charcoal drawings, thru 5/11. Birksted 152 Mercer (226-2196).

MARTHA BOYDEN—Paintings, thru 5/29. Concord, 451 Broome (925-2994).

PETER DEAN/LARRY DEAN—"Event" paintings/New photorealism. Thru 5/8. Semaphore, 462 W. Broadway (228-7990).

JERI DRUCKER/IRENE PASINSKI/JUDY SOMERVILLE—Portraits/Plexi-glass sculpture/Photo realism in oils. Thru 5/6. Ward-Nasse, 178 Prince (925-6951).

OYVIND FAHLSTROM/CARL F. REUTERSWARD—A satiric verbal/Pictorial series of works attacking the art establishment and society. Thru 5/8. Bonlow, 150 Greene (925-4482).

MARCO GASTINI/DENNIS ROTH—An installation where raw materials replace color/Photos of urban environments saturated in color. Thru 5/22. Weber, 142 Greene (966-6115).

APRIL GORNIK—Large oils of imaginary landscapes, thru 5/8. Thorp, 419 W. Broadway (431-6880).

GLORIA GREENBERG/JOAN GILLMAN NEGRON—Screens of canvas and paper collages/Exaggerated expressionist figures, some with sports themes. Thru 5/15. 55 Mercer Street Artists, 55 Mercer (226-8513).

NOEL HARDING—Two installations, thru 5/22. 49th Parallel, 420 W. Broadway (925-8349).

MARILYNNE HERBERT/VERA SCHUPACK—Ordinary people in black-and-white photos/Massive canvas faced sculpture. Thru 5/9. Pindar, 127 Greene (533-4881).

WILL HORWITT—Sculpture, thru 5/20. Litz, 153 Mercer (431-1990).

ALAIN KIRILI—Hand forged iron sculpture, thru 5/22. Sonnabend, 420 W. Broadway (966-6160).

BERND KOBERLING—Expressionist landscapes inspired by Lapland, thru 5/6. Annina Nosei, 100 Prince (431-9253).

MICHAEL KUPKA/DIANORA NICCOLINI/ROBERT TRASK—Photorealism in oils on board/Photos of men seen by women/Surrealist paintings. Thru 5/20. Alternate Space, 431 W. Broadway (966-2520).

NORMAN LALIBERTE—Boxed assemblages, thru 5/30. Jack, 138 Prince (966-4235).

SHELLY LEPENDORF—From the landscape in change series, thru 5/13. Eno, 101 Wooster (226-5342).

CAROL LEVIN—The south shore of Long Island in watercolors, thru 5/9. Atlantic, 458 W. Broadway (228-0944).

CHARLES LUCE—A site installation involving traps, thru 5/26. Meyer, 410 W. Broadway (925-3527).

DANIEL MAFFIA—Powerful figures, odd settings, reflected images, thru 5/13. Westbroadway, 431 W. Broadway (966-2520).

KNOX MARTIN—Works on paper, thru 5/26. Ingber, 460 W. Broadway (674-0101).

SUZAN PITT—Slices of color in constructed wood and acrylic, thru 6/5. Delahunty, 291 Church (226-2519).

MARION RANYAK—House plants and outdoor scenes, thru 5/26. Soho 20, 99 Spring (226-4167).

ALAN SARET—New sculptures, thru 5/22. Cowles, 420 W. Broadway (925-3500).

KATIE SEIDEN—Hydrostone sculpture using boxes and found objects, thru 5/9. Central Hall, 386 W. Broadway (226-9215).

NORMA A. SHATAN—Still lifes and pencil drawings, 5/7-26. Prince Street, 121 Wooster (226-9402).

WM. SKRIPS—Plastered amorphous-shaped structures, thru 5/16. Central Falls, 478 W. Broadway (533-9481).

JIM SULLIVAN—Half told narratives lushly painted, thru 6/2. Hoffman, 429 W. Broadway (966-6676).

HELENE VALENTIN—Paintings, thru 5/29. Hutchinson, 138 Greene (966-3066).

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JOHN JAMES AUDUBON—50 oils, watercolors, drawings, and prints by this painter of birds, portraits; and his two sons, John and Victor, thru 6/5. Grey, NYU, 33 Washington Pl. (598-7603).

RACHEL BAS-COHAIN—Flat sculpture and silk organza boxes, thru 5/15. A.I.R., 63 Crosby (966-0799).

SANDRA MACKINTOSH—Collages made of banknotes and other papers, thru 5/29. Ekstrom, 417 E. 75th (988-8857).

KEVIN RED STAR—The Crow Indians, thru 5/29. Segal, 339 Columbus (724-7244).

GROUP SHOWS

57th Street

GALERIE ST. ETIENNE—24 W. 57th (245-6734). The expressionists Kollwitz, Kokoschka, Schiele, thru 5/16.

LUMBARD—38 E. 57th (421-3494). Handmade paper art by six artists, thru 5/29.

PROTETCH—37 W. 57th (838-7436). Chairs and tables some vintage modern, 5/6-29.

ROYAL-ATHENA—153 E. 57th (355-2033). Small ancient Egyptian sculpture, reliefs, thru 5/22.

SIGNS—37 W. 57th (752-0273). Young artists from Cuba, thru 5/15.

Madison Avenue and Vicinity

ACA—25 E. 73rd (861-5533). Totems and effigies in American Indian Art, thru 5/29.

CDS—13 E. 75th (772-9555). Seven major artists including Bourgeois, Diebenkorn, Nevelson, Noguchi selected seven newcomers Antunez, Johnson, Berthot, thru 6/12.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). Tues.-Sun. 12-6. Environments and events by six artists, thru 5/16.

CHINA INSTITUTE—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. Chinese art from the Yale University Art Gallery including the Shang to the Ch'ing dynasties, thru 5/30.

DEVERNAY—155 E. 55th (888-0607). Belkin, Bolotowsky, Dho, Hockney, Mizdal, Nelsen, and Tewi, thru 5/8.

FRIEDMAN—26 E. 82nd (794-8950). Symbolist works on paper including Black, Burne-Jones, Hodler, Klimt, thru 5/22.

HIRSCHL & ADLER—21 E. 70th (535-8810). American sculpture from 1810 to 1940 including Powers, French, Saint-Gaudens, Remington, Nadelman, thru 6/4.

COE KERR—49 W. 82nd (628-1340). Mon.-Fri. 9-5, Sat. 10-5. Fifteen American realists including Gottingham, Kenworthy, J. Wyeth, thru 5/28.

LABOETIE—9 E. 82nd (535-4865). Art of the Bauhaus, thru 6/30.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Man and beast in Egyptian artifacts, thru 7/30.

SEGOURA—58 E. 79th (734-0734). Mon.-Fri. 10-5. From Watteau to David including French artists Boucher, Rigaud, Vernet, thru 6/25.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 11-5. Models, renderings, photos, and drawings of Manhattan's new residential structures, thru 5/15/Photos and drawings of St. Bartholomew's, thru 5/7.

WILDENSTEIN—19 E. 64th (879-0500). Mon.-Fri. 10-5. Early 19th century French art including Gerard, Charpentier, David, Delacroix, thru 5/28.

Soho

BROMM—90 W. Broadway (732-6196). Collectors choice including Castoro, Knoebel, Young, thru 5/15.

DYANSEN—122 Spring (226-3384). Sculpture, tapestries, drawings by Erte, Lucchesi, Marisol, thru 5/15.

HELLER—71 Greene (966-5948). Metal sculpture by Ebendorf, knotted fibers by Itter plus Pueblo arts, thru 5/28.

HUTCHINSON—138 Greene (966-3066). Photographically transformed action and the female by Drexler, a lone inhabitant in New York urban settings by Richmond, and still life watercolors by Rohn, thru 5/29.

LANDMARK—469 Broome (966-1173). The figure from 1962 to 1982 by Fromboluti, Georges, Johnson, and Marsicano, thru 5/26.

SOHO CENTER—114 Prince (226-1995). Arnus, Jones, Lewis, 5/6-29.

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ART

VISUAL ARTS—137 Wooster (598-0221). Drawings by Barton, Hambleton, video by Adler, Vratny, photos by Innerfeld, thru 5/29

Other

ARTISTS SPACE—105 Hudson (226-3970). Installations including "Lost Dance Steps" by Charlesworth, and "Rock" by Savinar, thru 5/15.

BOUCKAERT—100 Hudson (925-6239). Surrealism by Norton, masonite and fiberglass tube sculpture by Franceschi, thru 5/29.

FRANKLIN FURNACE—112 Franklin (925-4671). Four Spanish artists from Majorca document their works, 5/5-22.

GRAPHITI PRODUCTIONS—675 Hudson. "Subway Surfaces" on canvas and paper, thru 5/15.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30. Woodblock prints, ink paintings by Munakata (1903-1975), thru 6/20.

PAINTING SPACE 122—150 First (475-0135). Architectural drawings and models by ten young architects, thru 5/16.

PRATT MANHATTAN CENTER—160 Lexington (636-3517). Mon.-Fri. 10-6, Sat. 10-5. Movement drawings defining tracking, tracing, pacing, thru 5/8.

UKRAINIAN MUSEUM—203 Second (228-0110). The pysanka, painted easter eggs, thru 5/16.

Photography

ART GALAXY—262 Mott (966-0426). Young German photographers, thru 5/15.

THOMAS BARROW/PAUL BERGER—Spray painted "photograms"/Photo "pages" using TV images, computer text. Thru 5/22. Light, 724 Fifth (582-6552).

CLAUDE CHARLIER—Tokyo's subway, thru 5/29. Nikon House, 620 Fifth (586-3907).

ROY DECARAVA—A major retrospective, 1948 to 1980, thru 6/5. Witkin, 41 E. 57th (355-1461).

ROBERT DOISNEAU—45 black-and-white portraits, playful, happy, pensive, thru 5/14. French Cultural Services, 972 Fifth (570-4400).

JAMES DONALD—Gay male nudes at Harvard, 5/4-29. Leslie-Lohman, 485 Broome (966-7173).

FRANTISEK DRTIKOL—Cubist, experimental, and surreal nudes from 1924 to 1929, thru 5/31. Books & Co., 939 Madison (737-1450).

LEE FRIEDLANDER/JOHN PFAHL—Factory towns/Altered landscapes. Thru 5/22. Freidus, 158 Lafayette (925-0113).

FLORENCE HENRI—Manipulated, mixed media photos involving cubism, thru 5/29. Prakapas, 19 E. 71st (737-6066).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Fri. 12-8 p.m., Sat.-Sun. 12-6. Alaskan Eskimo village societies by Harris; Magnum in Paris from 1935 to 1981, including Capa, Cartier-Bresson, Salgado, thru 5/9.

FRED KORTH—The 30's by this Fortune Magazine photographer, thru 5/21. Pfeifer, 825 Madison (737-2055).

PHOTOCOLLECT—740 W. End (222-7381). The 19th century American West, thru 5/29.

STALEY • WISE—111 Wooster (431-7292). Quiet obsessions by Piel and the Heber Springs portraits from 1939 to 1946, thru 5/15.

YULLA—57th Street in color, thru 5/29. Marlborough, 40 W. 57th (541-4900).

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630) Tues.-Sat. 10-5, Sun. 11-5. $1; children & seniors 50 cents. Young Americans: Award Winners; thru 5/9.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $2.50; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. . . Arthur Ross Hall of Meteorites. . . Seventeenth-Century Suriname Insects. . . The Museum and the Creative Artist; thru 5/16. . . Ernest Thompson Seton: Naturalist, Artist, and Writer. . . Champions of American Sport; thru 6/27. . . Horned Turtle From Down Under; thru 6/13.

ASIA SOCIETY—725 Park Ave. (288-6400). 10-5, Thurs. 10-8:30, Sun. noon-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. . . Oriental Rugs of the Hajji Babas; thru 6/20. . . Angkor Wat: A Photographic Essay by Ezra Stoller; thru 6/9.

BRONX MUSEUM OF THE ARTS—851 Grand Concourse (681-6000). Mon.-Thurs. 9-5, Sun. 12:30-4:30. Free. In Celebration of the Bronx; 5/7-16.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. Of Corsets; thru May. . . Brooklyn Before the Bridge; thru 5/31. . . In Brooklyn: Decorative Arts Made and Used in Brooklyn; thru 5/30. . . Richard Diebenkorn: Etchings and Drypoints 1949-1980; thru 6/6. . . Alberto Burri: The Voyage; 5/8-7/5.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. Architectural Fantasy and Reality; thru 5/9. . . Hawaii: The Royal Isles; thru 5/9. . . English Majolica; thru 6/13. . . The American Landscape; thru 7/18.

FRAUNCES TAVERN MUSEUM—Broad and Pearl Sts. (425-1778) Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc.

FRICK COLLECTION, 1 E. 70th St. (288-0700) Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted. Rembrandt Etchings; thru 6/27.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian. . . Aspects of Italian Art Now: 1982 Exxon International Exhibition; thru 6/20. . . Jack Tworkov: Fifteen Years of Painting; thru 6/20.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2. The Book and Its Cover: Manuscripts and Bindings of the 12th through 18th Centuries. . . The Mamluk Revival: Metalwork for Religious and Domestic Use; thru July. . . J. James Tissot: Biblical Paintings; thru 5/6. . . Indelible Images: Photographs by Sally Soames and Mark Berghash; thru 8/29. . . Fragments of Greatness Rediscovered: Nine Centuries of the Jewish Experience in Poland; 5/3-8/15.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs. . . American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver. . . André Meyer Galleries for 19th-century art. . . Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard. . . Costume Institute: The 18th-Century Woman; thru 9/5. . . Curators' Choice: Museum Purchases under $5,000. . . The new Michael C. Rockefeller Wing: Primitive Art. . . Counterparts: Form and Emotion in Photographs; thru 5/9. . . Along the Ancient Silk Routes: Central Asian Art from the West Berlin State Museums; thru 6/20. . . Outstanding Art Books of the Year - Selected Titles 1981; thru 5/21. . . Sculpture: New Acquisitions. . . A Mirror of Nature: Dutch Paintings from the Collection of Mr. and Mrs. Edward William Carter; thru 6/20. . . George Bellows (1882-1925); 5/4-7/4. **The Cloisters,** Fort Tryon Park: Radiance and Reflection: Selections from the Medieval Collection of Raymond Pitcairn; thru 9/25.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. The Art of the French Illustrated Book, 1700-1914; thru 7/31. . . Carolingian and Romanesque Illuminated Manuscripts; thru 7/31.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Teatro 4: Portrait of an Hispanic Community Theater; Twenty Photographs by Tony Velez; thru 5/16. . . Group Exhibition: Taino Design; thru 5/16.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Folk Art Treasures from the Permanent Collection; thru 5/16. . . Folk Art Masterpieces: Recent Accessions from The Howard and Jean Lipman Collection; thru 9/19.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50; seniors and students 75 cents. Art and artifacts from North and South America, ancient to modern. . . The Covenant Chain: Indian Ceremonial and Trade Silver; thru 5/16.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $2. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. Introductions, Greetings, and Farewells: Appropriate Attire; thru 5/4. . . Tailored Images: New York Photographs by John Albok; thru 5/4. . .

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MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6; Thurs. 12-9. $2.50; children & seniors $1. In Perspective, permanent exhibition on development of holography from 1947... Light Years IV; thru Nov... Contemporary Portrait Gallery... "Flux," work by Sam Moree; thru 6/6... Children's Choice; thru 5/30.

MUSEUM OF MODERN ART, 18 W. 54th (956-7070). Daily 11-6; Thurs. 11-9; closed Wed. $3; children and seniors $1; Tues. pay as you wish. Giorgio de Chirico; thru 6/29.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues. Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. The Collections of Long Island: A Century of Change; thru 7/18.

NEWARK MUSEUM—49 Washington St., Newark (201-733-6600). Daily noon-5. The Inuit Print; thru 6/6... On and Off the Wall: Three Dimensional; 5/7-8/29.

NEW MUSEUM—65 Fifth Ave. (741-8962). Mon.-Fri. 12-6, Wed. to 8; Sat. 12-5:30. Early Works: including Benglis, Brown, Jimenez, Stephan, Weiner; thru 6/3... 14th Street "Window:" A History of the World: by Kenneth Shorr.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The Cries of New York: 21 watercolors painted in the 1840's by Nicolino Calyo... The Mayor's House: Gracie Mansion and Other Dwellings; thru June... Cast with Style: Nineteenth Century Cast-Iron Stoves from the Albany Area; thru 6/1... Sailing Ships in Dutch Prints: Four Centuries of Naval Art from the Rijksmuseum; thru 5/30... F.D.R.: A Centennial Exhibition; 5/7-7/1.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. Two Centenarians: Virginia Woolf and James Joyce; thru 6/30... Joyce's Dublin: Fadographs of a Yestern Scene; thru 6/30... Contemporary Prints: Suites & Series; thru 6/2. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. American Composers: Photographs by Gene Bagnato; thru 5/29... Mario Ceroli: Opera and Theater Design.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Artists Make Art; thru 7/18... A Feast of Color: Corpus Christi Dance Costumes of Ecuador; thru 5/9.

SOUTH STREET SEAPORT MUSEUM—203 Front St. (766-9020). Wed.-Sun. 11-5. Preservation in Progress: The Seaport District; thru 7/5.

WHITNEY MUSEUM, Madison Ave at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Focus on the Figure: Twenty Years; thru 6/13... Nam June Paik; thru 6/27... Abstract Drawings, 1911-1981; 5/5-7/11.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 5/5 at 7: Contemporary Art. On view from 4/30. 5/6 at 10 & 2: Contemporary Paintings, Drawings, and Sculpture. On view from 4/30. **East,** 219 E. 67th St. (570-4141). 5/4 at 10: Furniture, Paintings, Photographica, Tribal Art & Decorations. On view from 5/10.

DOYLE—175 E. 87th St. (427-2730). 5/5 at 10: 18th and 19th Century American and Continental Furniture, Decorations, Paintings, Silver, and Rugs. On view from 5/1. 5/5 at 7: Objects of Vertu: Snuff Bottles, Ivory Miniatures, Gold & Silver Boxes, Precious Objects d'Art. On view from 5/1.

PHILLIPS—867 Madison Ave. at 72nd St. (570-4830). 5/5 at 1: Oriental Works of Art, including a Collection of Rajput Paintings. On view from 5/1. **525 E. 72nd St.** (570-4842). 5/6 at 11: American Furniture, Decorations & Silver. On view from 5/1.

SOTHEBY PARKE BERNET—980 Madison Ave. at 77th St. (472-3400). Mon. by appt. Tues.-Sat. 9:30-5. 5/4 at 7 p.m., 5/5 at 10 a.m.: Contemporary Paintings, Drawings, and Sculpture. On view from 4/29. **York Ave. Galleries,** at 72nd St. (794-3000). Mon. by appt. 9:30-1. Mon. 1-7, Tues.-Sat. 9:30-5. 5/5 at 2: Fine Medical Books from the Collection of Crawford W. Adams, M.D. On view from 4/29. 5/5 at 9:30 & 2: Sotheby's Arcade Auction. On view from 5/1. 5/7, 8 at 10:15 & 2: Japanese Works of Art including Chinese Furniture and Decorations. On view from 5/1.

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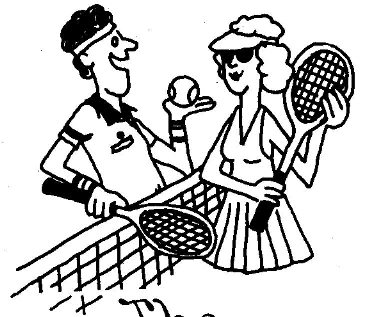

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MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-4259)

Lincoln Center: Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (580-9830). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St Y, on Lexington Ave. (427-4410)

South Street Seaport, Pier 16, Fulton St. and East River (766-9020)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, May 3

NEW YORK NEW MUSIC ENSEMBLE—Picker, Babbitt (both world premieres), Stravinsky, Davies. Carnegie Recital Hall at 8. $5.50.

DANIEL VARSANO, pianist. Debussy, Fauré, Satie, Chabrier, Ravel. Alice Tully Hall at 8. $5, includes choice of a free recording.

BERENICE LIPSON-GRUZEN, pianist. Mozart, Beethoven, Debussy, Chopin. Merkin Concert Hall at 8. $8.

RITA CARNES BERGEN, clarinetist. Lincoln Center Library at 4. Free.

LISA PAPILI, pianist. Chopin, Rachmaninoff. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

PETER SCHULTZ, flutist/**CHRISTINE DIWYK,** pianist. CUNY Graduate Center, 3rd floor, 33 W. 42nd St., at 8. Free.

Tuesday, May 4

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Jorge Bolet, violinist Charles Rex. Vivaldi's *The Seasons:* "Autumn"; Marx's Romantic Piano Concerto; Berlioz's *Symphonie Fantastique.* Avery Fisher Hall at 7:30. $6-$20.

CLEVELAND QUARTET, with violist Jaime Laredo, cellist Sharon Robinson. Brahms's String Sextet No. 1 in B-flat, Op. 18, and String Sextet No. 2 in G, Op. 36. 92nd St. Y at 8. $7.50-$9.50.

FITZWILLIAM STRING QUARTET—Quartets Nos. 9, 11, 14, by Shostakovich. Alice Tully Hall at 8. $8.

DAVID LEISNER, guitarist; baritone Joseph Penrod. Nine premieres; music by Ziffrin, Luening, Pritchard, Consoli, Leisner, Thomson, Rorem, Winslow. Merkin Concert Hall at 8. $6.

PATMORE LEWIS, violinist (N.Y. debut), with pianist Kazuko Hayami. Corelli, Kupferman, Chausson, Brahms, Sinding. Carnegie Recital Hall at 8. $5.

JANUS ENSEMBLE, with oboist Ronald Roseman. Telemann, Zelenka, Roseman (world premiere), Couperin. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

DOUGLAS RIVA, pianist. Granados's *Goyescas,* other works. Town Hall at 2. $2.

MOREAU BRASS ENSEMBLE—Citicorp Market at 6. Free.

GUIDO BRAND, violinist. Lincoln Center Library at 4. Free.

JOSEPH ESMILLA, violinist/**RAUL SUNICO,** pianist. Beethoven, Wieniawski, Kreisler. Trinity Church, Broadway at Wall St., at 12:45. Free.

LAURIE CARLEY, mezzo-soprano/**RUTH SIEGLER,** violist. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $5.

Wednesday, May 5

PHILADELPHIA ORCHESTRA—Avery Fisher Hall at 8. Sold out.

GUARNERI STRING QUARTET—Beethoven's Quartet in E-flat, Op. 127; Quartet in G, Op. 18, No. 2; Quartet in C, Op. 59, No. 3. 92nd St. Y at 8. $7.50-$10.50.

AMERICAN COMPOSERS ORCHESTRA, Gunther Schuller conductor; contrabassoonist Lewis Lipnick. Schuller (N.Y. premiere), Zwilich (world premiere), Perle (N.Y. premiere), Diamond. Alice Tully Hall at 8. $5-$9.

RAVI SHANKAR, sitarist/**ALI AKBAR KHAN,** sarodist, with tablaists Alla Rakha, Zakir Hussain. Carnegie Hall at 8. $12.50-$20.

JOHN CHALLENER, pianist. Chausson, Haydn, D'Indy, et al. Carnegie Recital Hall at 8. $6.

ISABELLE GANZ, mezzo-soprano, with the Trio Alhambra, George Mgrdichian, oud; Rosamund Morley, vielle. Pianist Jerry Brainard. Montsalvatge, Turina, Jochsberger, and Judeo-Spanish romanceros. Faculty concert. Ann Goodman Recital Hall, Hebrew Arts School, 129 W. 67th St. (362-8060), at 2. Free.

ZENON FISHBEIN, pianist. Faculty recital. Prokofiev, Rachmaninoff, Mussorgsky. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

RAUL SUNICO, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

GERALD GOODMAN, troubadour-harpist. Cultural Affairs Dept., 2 Columbus Circle, at 12:30. Free.

ST. THOMAS CHOIR OF MEN AND BOYS—Bach's Motet V, BWV 229. St. Thomas Church, Fifth Ave. and 53rd St., at 12:10. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

JOY IN SINGING, Winifred Cecil conductor. Lincoln Center Library at 5:30. Free.

BROOKLYN COLLEGE COMPOSERS—Works by Conservatory of Music graduate students Scherer, Wiener, Radkiewicz, Couper, Di Meo, Cucinotta. Whitman Stage, Flatbush and Nostrand Aves. (434-1900), at 12:15. Free.

Thursday, May 6

NEW YORK PHILHARMONIC, Zubin Mehta conductor; hornist Philip Myers, violinist Charles Rex, oboist Joseph Robinson. Vivaldi's *The Seasons:* "Winter"; Strauss's Oboe Concerto; Glière's Horn Concerto, Op. 91; Ravel's *Bolero.* Avery Fisher Hall at 8. $6-$20. Note: open rehearsal of this program, Thurs. only, at 9:45 a.m.; $3.

FITZWILLIAM STRING QUARTET—Quartets Nos. 10, 13, 15, by Shostakovich. Alice Tully Hall at 8. $8.

HEINZ HOLLIGER, oboist. Bach, Britten, Stockhausen. Metropolitan Museum at 8. SRO: $4.

AMERICAN CHAMBER TRIO/ARIEL ENSEMBLE/JUBAL TRIO—Premieres of works by Myron Fink and William Mayer. Hunter College Assembly Hall, Park Ave. and 68th-69th Sts., at 8. $4.

RICK CUTLER & FRIENDS—New music by Fred Tompkins—jazz, rock, classical styles. Also other new works. Soundscape, 500 W. 52nd St., at 8. $5.

PETER ADER, flutist/**BETH EISENBERG,** pianist/**ANDREW LUCHANSKY,** cellist. Bach, Sancan, Reinecke. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

CONCERT JAZZ BAND, Paul Eisler conductor. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

JUNIOR HIGH SCHOOL SALUTE TO MUSIC—Bronx Boro-Wide Orchestra, Band, and Chorus. Carnegie Hall at 7:30. $4.

ASTRITH BALTSAN-ZORMAN, pianist. Bach, Haydn, Brahms, Liszt, Zorman. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

MANNES GUITAR ENSEMBLE, Terry Champlin director. Mannes College of Music, 157 E. 74th St. (737-0700), at 6. Free.

FESTA DI MUSICA POPOLARE, with Musicanosta, De Franco Family, Gioia Timpanelli, others. Hunter College East Lounge, 68th St. west of Lexington Ave. (286-9665), at 7:30. $4.

BARGEMUSIC CHAMBER PLAYERS, with pianist Duane Hulbert. Beethoven-Brahms program. At Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

Friday, May 7

NEW YORK PHILHARMONIC, Zubin Mehta conductor; hornist Philip Myers, oboist Joseph Robinson. Brahms's *Haydn Variations (Chorale St. Anthony);* Strauss's Oboe Concerto; Glière's Horn Concerto, Op. 91; Ravel's *Bolero.* Avery Fisher Hall at 2. $6-$20.

BROOKLYN PHILHARMONIA AND CHORUS, Lukas Foss conductor; soprano Victoria de los Angeles, St. Thomas Singers, Coro Borincano members. Debussy's *Iberia,* Villa-Lobos's *Chôros* No. 10; Ravel's Shéhérazade; also zarzuela arias by Serrano, Chapo, Gimenez, Barbieri. BAM at 8. $6-$10.50.

GALIMIR STRING QUARTET—Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

SHELLEY GROSSMAN, pianist. Carnegie Recital Hall at 8:30.

JACQUELYN HELIN, pianist. Citicorp Market at 6. Free.

JAMES EMERY QUARTET—Jazz. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $5.

LEONARD GOINES AND QUINTET/THELMA ROPER—"The Historical Development of Jazz," lecture-performance. New School Auditorium, 66 W. 12th St. (741-5687), at 7:30. $6.

DAVID ZIEGLER, guitarist. American Institute of Guitar, 204 W. 55th St., at 8. $2.

USTAD IMRAT KHAN—North Indian classical music for sitar and surbahar. Alternative Museum, 17 White St. (966-4444), at 8. $8.

QUINTESSENCE, vocal-instrumental music by Handel, Danzi, Saylor, Beethoven, Ravel. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

JACK DEJOHNETTE'S SPECIAL EDITION—New Jazz at the Public Theater, 425 Lafayette St. (598-7150), at 11:30 p.m. $7.50.

JOHN MUSTO, pianist. Lincoln Center Library at 4. Free.

JUILLIARD SYMPHONY, Sixten Ehrling conductor. Rossini's *William Tell* Overture; Wolfe's Symphony No. 6 (world premiere); Brahms's Violin-Cello Concerto in a. Alice Tully Hall at 8. Free.

LESLIE TOMPKINS, violist. Student recital. Mannes College of Music, 157 E. 74th St. (737-0700), at 5:30. Free.

GEORGE MASSO, trombonist. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $3.

BOWNE STREET POTPOURRI—Young singers in a program of operetta and musical theater. Bowne St. Community Church, 143-11 Roosevelt Ave., Flushing (359-1553), at 8. $3.

Saturday, May 8

COLLEGIATE CHORALE, Robert Bass conductor; soprano Hei Kyung Hong, tenor Philip Creech, mezzo-soprano Alteouise DeVaughn, bass Arthur Woodley. Mozart's *Vesperae Solennes de Confessore* and *Requiem.* Carnegie Hall at 8. $5-$14.

NEW YORK PHILHARMONIC—See 5/6.

SINE NOMINE SINGERS, Harry Saltzman conductor. Debussy, Dallapiccola, Bartók, et al. Merkin Concert Hall at 8:30. $7.

GLEE CLUB OF THE FRIENDLY SONS OF ST. PATRICK—Songs by Herbert, et al. Alice Tully Hall at 8. $7.

TENNESSEE TECH TUBA ENSEMBLE—Carnegie Recital Hall at 2:30.

JOAN WILKERSON, mezzo-soprano/**MARSHALL WILLIAMSON,** pianist. Strauss, Fauré, Handel, et al. Carnegie Recital Hall at 5:45. $4.

DA VINCI PLAYERS—Spohr, Mozart, Feldman, Brahms. Carnegie Recital Hall at 8:30. $6.

NEW MUSIC/NEW COMPOSERS—An all-day event, showcase of new works; with contemporary Chamber Ensemble; saxophonist Ned Rothenberg, others, playing their own music. Symphony Space, 2-10. Free.

CONCORDIA COLLEGE CHOIR, Gerald Patrick Coleman conductor. Thompson, Bach, Respighi, et al. Alice Tully Hall at 3. $4, $5.

YOUTH SYMPHONY ORCHESTRA OF NEW YORK, Salvatore Scecchitano, conductor; violinist Daniel Lewin, cellist Stefan Reuss. Weber, Chausson, Sibelius, Saint-Saëns, Liszt. Carnegie Hall at 3. Free.

WORKS OF MIRA J. SPEKTOR, for voices and instruments. Program includes *Lady of the Castle, Sunday Psalm,* performed by Ms. Spektor and several other artists. Donnell Library, 20 W. 53rd St., at 2:30. Free.

WEST VILLAGE CHORALE, Gwen Gould conductor. German choral song, by Brahms, Ward, Schütz, Hassler, Senfl, Lassus. St. Joseph's Church, Sixth Ave. and Washingotn Pl., at 8. $5.

ST. PETER'S CHOIR/GREGG SMITH SINGERS—Schubert, JCF Bach, Gabrieli. St. Peter's Lutheran Church, Lexington Ave. and 54th St., at 4. Free.

BILL DIXON, trumpeter/**MARIO PAVONE,** bassist/**LAWRENCE COOK,** drummer. Jazz. Third Street Music School, 235 E. 11th St. (777-3240), at 8. $5.

MOHAMMED EL AKKAD, with John Vartan. Classical Arabic music. Alternative Museum, 17 White St. (966-4444), at 8. $6.

MANDRAGORA—Celtic music. Washington Square Methodist Church, 135 W. 4th St., at 8. $5.

WILLIAM HENRY, violinist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

JACK DEJOHNETTE—See 5/7.

YOUNG ARTISTS CONCERT—Lincoln Center Library at 2:30. Free.

CONTEMPORARY ENSEMBLE, Harvey Sollberger and Claire Heldrich directors. Crumb, Ness, Roussakis, Jenni. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

BROOKLYN PHILHARMONIA—See 5/7.

EVELYN PELLICANE, guitarist. Faculty recital. Ponce, Mompou, Frescobaldi, Duarte, Brouwer. Brooklyn Conservatory of Music, 58 Seventh Ave. (622-3300), Brooklyn, at 8. $3.

ARTIE MILLER AND HIS DIXIELAND FIVE.—Carey Gardens Community Center, 2515 Surf Ave., Brooklyn, at 4. Free.

Sunday, May 9

MONTREAL SYMPHONY, Charles Dutoit conductor; violinist Itzhak Perlman. Dvorak's *Carnival Overture;* Tchaikovsky's Violin Concerto in D; Stravinsky's Symphony in Three Movements; Ravel's *Daphnis et Chloe,* Suite No. 2. Carnegie Hall at 8. $10-12.50.

YO-YO MA, cellist. Alice Tully Hall at 8. Sold out.

NANA MOUSKOURI—Avery Fisher Hall at 4 and 8. $10-$17.50.

LINDA CHESIS, flutist/**SARA CUTLER,** harpist (N.Y. debut as duo), with soprano Kristine Ciesinski, cellist Jerry Grossman, guitarist Benjamin Verdery. Bach, Boccherini, Ravel, Saylor (world premiere), Bartók, et al. Merkin Concert Hall at 8. $6.

GREGORY GELMAN, violinist. Carnegie Recital Hall at 8:30. $8.

DUO CASANOVA-DE LA MATA—4-hand piano music by Schubert, Schumann, Ravel, Ortiz, Stravinsky. El Museum de Barrio, Fifth Ave. at 104th St., at 2. Free.

BLOOMINGDALE CHAMBER ORCHESTRA, George Marriner Maull conductor; cellist Richard Sher. Tchaikovsky's *Rococo Variations;* Boyce's Symphony No. 2; Mozart's Symphony No. 40. Symphony Space at 3. $3.

KEISHA ST. JOAN & TRIO—Jazz at the Dairy, Central Park west of the Zoo at 65th St. and Fifth Ave., at noon. Free.

MARY GRACE AND FRIENDS, singers with autoharp and guitars. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $3.

GLORIA COLEMAN & THE UJC BIG APPLE JAZZWOMEN—Jazz at the Central Park 72nd St. Bandshell, off Fifth Ave., at 3. Free.

EVA KOKORIS, soprano/**ADRIANO COSTA,** tenor. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

GREG PICKARD, singer-songwriter, in a loft musicale. 195 Chrystie St. (677-9408), at 4. $3.

PANDIT PRAN NATH, vocalist. Morning ragas. 6 Harrison St., corner of Hudson, at 11 a.m. $5 contribution.

BRONX ARTS ENSEMBLE—Chamber music by Bronx composers. Woolworth Chapel, Woodlawn Cemetery, Jerome and Brainbridge Aves., Bronx, at 2. Free.

BROOKLYN PHILHARMONIA—At 3. See 5/7 for other details.

JACQUELYN HELIN, pianist. Brooklyn Museum, Eastern Pkwy., at 12:30. Free with museum admission.

BARGEMUSIC LTD., Fulton Ferry Landing (624-4061), Brooklyn. At 4: Bargemusic Chamber Players; see 5/6 for program. At 8: Harvie Swartz String Ensemble, jazz. Each, $6.

BROOKLYN COLLEGE CHORUS, Harry Saltzman conductor. Stravinsky-Tchaikovsky program. Whitman Hall, Brooklyn College, Flatbush and Nostrand Aves. (434-1900), at 2. $3.

CHURCH CONCERTS—Cellist Daryl Goldberg, pianist Elizabeth Rodgers. Beethoven, Martinu, Brahms. Christ and St. Stephen's, 122 W. 69th St., at 8. $4.50... Dene Barnard, organist. Buxtehude, Bach, Kee, Messiaen. Shearing. Park Avenue Christian, 85th St., at 2:30. $3... Robert White, tenor, with pianist Samuel Sanders. German-Irish folksongs. St. Mark's, Second Ave. at 10th St., at 5... Ray Abrams Big Band, vocalist Pat Spann. "Elegantly Ellington." St. Peter's, Lexington Ave. and 54th St., at 2:30. $5, or $10 with reception... St. Thomas, Fifth Ave. at 53rd St. At 4: choir music by Smith, Howells, Bach. At 5:15: Floria Pagitsch, organist. Both free.

Opera

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 5/5-30: new production of Johann Strauss's *A Night in Venice.* Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $6.50-$11; Fri.-Sun., $7-$12.

MIKHOELS THE WISE—World premiere of an opera in English by Bruce Adolphe and Mel Gordon. Jewish Opera at the Y, conducted by Amy Kaiser; directed by David Yakir, with choreography by Anna Sokolow. Based on the life of avant-garde Yiddish actor Solomon Mikhoels. 92nd St. Y (427-4410). 5/8 at 8:30, 5/9 at 2:30. $6-$9.50.

MIYAKO, by Lud Rodgers/**THE AUDIENCE,** by Royce Dembo/**Mr. LION,** by Linder Chlarson. Premieres of three one-act operas. Golden Fleece Ltd., at Soho Rep, 19 Mercer St. (925-2588). 5/7-9, 14-16, 21-23. Fri. Sat. at 8, Sun. at 3 and 8. $6.

THE RAKE'S PROGRESS, by Stravinsky (in English), Ruth Bierhoff conductor. Opera Ensemble of New York, at Lillie Blake School Theater, 45 E. 81st St. (288-1485). 5/7, 12, 14, 19, 21 at 8; 5/9, 16, 23 at 3. $8.

THE ENCHANTRESS, by Herbert. Bel Canto Opera, Robert F. Wagner School, 220 E. 76th St. (535-5231). 5/7, 8, 14, 15 at 7:30; 5/9, 16 at 3. $7.50.

PATIENCE, by Gilbert and Sullivan. New production, by Nell Evans. 13th St. Theater, 50 W. 13th St. (675-6677). Mon. and Wed. at 9:30, Sun. at 5. $6.

THE MAGIC FLUTE, by Mozart (in English). Bronx Opera Co., Michael Spierman conductor. Lehman College Theater, Bedford Park Blvd West, Bronx. 5/7, 5/8 at 8. $4, $6... Also at Hunter College Playhouse, 695 Park Ave. at 68th St., 5/14, 5/15 at 8. $5, $7. (Res. for both: 265-4100).

TOSCA, by Puccini. Brooklyn Opera Society, Sue Marie Peters conductor. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn (643-7115) 5/8 at 8; $5, $8; $15 with reception.

LA CORTE DE FARAON, Spanish zarzuela by Lleo. Repertorio Espanol, 138 E. 27th St. (889-2850). 5/8 at 8. $8.

Dance

Alvin Ailey American Dance Theater
At City Center

5/4-23—$3-$25. 5/4 at 8: *Landscape, Sonnets, New Monte, Memoria.* 5/5 at 8: *Blues Suite, Fontessa and Friends, Concerto in F.* 5/6 at 8: *Streams, Cry, Rainbow 'Round My Shoulder, Revelations.* 5/7 at 8: *Landscape, Spectrum, Revelations.* 5/8 at 2: *Blues Suite, Fontessa and Friends, Memoria.* 5/8 at 8: *Streams, Sonnets, New Monte, Concerto in F.* 5/9 at 2: *Streams, Spectrum, Phases.* 5/9 at 7:30: *Blues Suite, Cry, Rainbow 'Round My Shoulder, Revelations.* 5/11 at 8: *Blues Suite, Fontessa and Friends, Revelations.*

American Ballet Theatre
At the Metropolitan Opera House

THRU 6/12—$8-$40. 5/3 at 8: *Raymonda, Configurations, Billy the Kid.* 5/4 at 8: *Great Galloping Gottschalk, Pillar of Fire, Bourree Fantasque.* 5/5 at 2: *Les Sylphides, Configurations, Billy the Kid.* 5/5 at 8: *Raymonda, Great Galloping Gottschalk, Bourree Fantasque.* 5/6 at 8: *Raymonda, Pillar of Fire, Push Comes to Shove.* 5/7 at 8: *Swan Lake.* 5/8 at 2: *Swan Lake.* 5/8 at 8: *Swan Lake.* 5/10 at 8: *Swan Lake.* 5/11 at 8: *Swan Lake.*

New York City Ballet
At State Theater

5/4-7/4—$3-$25. 5/4 at 8: *Irish Fantasy, Piano Pieces, Four Temperaments.* 5/5 at 8: *Mozartiana, Four Temperaments, Four Seasons.* 5/6 at 8: *Square Dance, Ballade, pas de deux, Gershwin Concerto.* 5/7 at 8 and 5/8 at 2: *Irish Fantasy, Sonatine, pas de deux, Union Jack.* 5/8 at 8: *Calcium Light Night, Ballade, Piano Pieces, Four Seasons.* 5/9 at 1: *Square Dance, Sonatine, pas de deux, Gershwin Concerto.* 5/9 at 7: *Mozartiana, Calcium Light Night, pas de deux, Four Seasons.* 5/11 at 8: *Magic Flute, Ballade, Sonatine, Four Seasons.*

Other

THE ALMA PROJECT—Three trios by young choreographers. Ethnic Folk Arts Center, 179 Varick St. (255-7738). 5/8, 9 at 8. $4.

RICHARD BILES DANCE COMPANY—Solo concert. Biles Studio, 15 W. 24th St. (989-4391). 5/7-9, at 8. $4.50.

CALLIOPE, with Elizabeth Aldrich and Charles Garth. Renaissance dance. Christ Church, Park Ave. at 60th St., 5/5 at 12. Free.

CATLIN COBB/MICKEY MCLAUGHLIN—Theatrical fantasies. Westbeth Theater, 151 Bank St. (691-2272). 5/4 & 6 at 8. $5.

DANCE CONDUIT, directed by Ann Vachon. Premiere of *Wit's End,* others. Limon Center 38 E. 19th St. (966-4528). 5/8 at 8, 5/9 at 3. $4.

LEON FELDER DANCE COMPANY—Eclectic program. Julia Richman Theater, 317 E. 67th (475-8485). 5/6-8 at 8. $5.

IMPROVISATIONAL DANCE ENSEMBLE/JAY CLAYTON TRIO—Collaborations. Warren St. Performance Loft, 46 Warren St. (732-3149). 5/7-9 at 8. $5.

INDIAN DANCE & INSTRUMENTAL MUSIC—Kathak, sarod, and tabla dances. Hunter College, 695 Park Ave. (598-7944). 5/9 at 2:30. $4.

ISADORA PAST & PRESENT—Multi-media performance with Anne Marie Rogosch, Suzanne Gregoire, Maria-Theresa Duncan. YWCA, Lexington Ave. and 53rd St. (755-4500). 5/8 at 7:30. $6.

CHOREOGRAPHERS SHOWCASE—Anne Teresa de Keersmaeker, Betsy Kagan, and new choreographers. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 5/4, 11, 18, 25 at 8. $5.

JEAN-MARC MATOS/PAULA HUNTER—Original works. Westbeth Theater, 151 Bank St. (691-2272). 5/7-9 at 8. $5.

DANCES BY JUDITH MOSS—Recent works. Emanu-el Midtown YM-YWHA, 344 E. 14th St. (673-2207). 5/8, 9 at 8. $5.

DANIEL NAGRIN—His May concert of solos. Studio Theater, 555 Broadway (924-0077). 5/4, 6, 8, 11, 13, 15, 18, 20, 22 at 8. $5.

HANNAH KAHN DANCE COMPANY—Trio to music of Dvorak. Dance Gallery, 242 E. 14th St. (766-4759). 5/7-9 at 8. $5.

PARANARRATIVE—A variety of choreographers. P.S. 1, 46-01 21st St., Long Island City, Queens (784-2084). 5/8, 9, 15, 16. During Gallery hours, 2-6. Free.

PLAY WITH RULES—Multi-media piece by Marika Blossfeldt. Greene St. Dance Studio, 98 Greene St. (595-2749). Thru 5/9, Thurs.-Sun., at 8:30. $4.

PLAYERS' PROJECT—Anna Sokolow's company in her *Lyric Suite, From the Diaries of Franz Kafka,* others. Abraham Goodman House, 129 W. 67th (535-5533). 5/6 at 8. $7.50.

RIVERSIDE DANCE FESTIVAL—The Mercury Ballet (an all-British program), 5/5 and 7 at 8; 5/8, 9 at 2... The Art of Isadora; Lori Belilove & Adrienne Ramm. 5/6, 8, 9 at 8. Riverside Church, Drive at 120th St. (864-2929). $5, $5.50.

TONI SMITH & DANCERS—Westbeth Theater Center, 151 Bank St. (691-2272). 5/3 at 8. $5.

OTHER EVENTS

Happenings

PARK AVENUE FESTIVAL—5/9, 11 to dusk (raindate, 5/16). On Park Ave. South, 23rd to 33rd Sts. Vendors with art and antiques, memorabilia and clothes, foods, entertainment, and all the usual. Wander, wonder, buy, and enjoy.

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Charly Baumann is in charge of the wild beasts; also, the King Charles Troupe playing basketball on unicycles, daredevil Elvin Bale, "the Mighty Michu," the Silagis and the Oblocki (gymnasts), new ringmaster Dinny McGuire, and lots more. And a first-act closer called "How the West Was Fun." Madison Square Garden (564-4400), thru 5/31. Times vary, so better check the Garden or the newspaper. $5.50-$9.50; less for children under 12 at some performances.

THE WORLD'S FUNNIEST WOMAN—Whether taking off on Wagner or Gilbert and Sullivan, old English madrigals or German lieder, Anna Russell is her own marvelous self, and this is her only New York appearance of the season. 5/6 at 8, at Beir Auditorium, 123 E. 55th St. The British American Educational Foundation benefits, and tickets are $50, $100, or $150. Phone 744-0024.

ENCORE—The Golden Jubilee show at Radio City Music Hall. Gershwin, Berlin, Bacharach, and the Beatles. Updated production numbers, like "Bolero," among the 17 acts, plus scenes from *The Glory of Easter* pageant, the Rockettes, and much more. Music Hall, Sixth Ave. and 50th St. (757-3100). $14.75, $17.75. Mon. and Tues., at 11 and 2:30; Wed.-Sun. at 2:30 and 8. No Thurs. performances.

FLOWER-PLANT SHOWS AND SALES—At the Brooklyn Botanic Garden, 1000 Washington Ave. (622-4433): 5/5, 11-7; 5/6, 11-3. Houseplants from 75 cents to $75, hanging baskets, geraniums, impatiens, fuchsia. Also, a children's table, and flowering plants, trees and shrubs, herbs, cacti. The Garden's Cherry Blossom Festival will be in full swing, too, thru 5/9. . . "Violets in May Time"—the NYC African Violet Society is in full bloom for an annual show/sale: 5/8, 2-6, 5/9, noon-5, at the Horticultural Society of New York, 128 W. 58th St. 200 plants, from miniatures to overgrown varieties, also arrangements and container gardens. Admission free. . . The Bronx N.Y. Botanical Garden Council will have its Flower Market 5/7-9, 10-5 each day. Annuals, perennials, vegetables, succulents, geraniums, hanging baskets make up the show, along with a Collectors' Corner. While at the Garden, look in on the Haupt Conservatory's Spring Festival—columbine, primroses, and an "English border" display.

EXHIBITS OF NOTE—"Nine Florists at Steuben," thru 5/8, spotlights flowers—both fresh or silk—and crystal in a variety of spring centerpieces. At Steuben Glass, Fifth Ave. and 56th St. 9:30-5:30. . . The Craft Students League Gallery, Lexington Ave. at 53rd St., in the YWCA, will show cabochons, faceted gems, gem-set jewelry, carvings in a Gem Show, 5/7-14, open 9 a.m. to 8 p.m. Mon.-Fri., 10-4 Sat. . . The Brooklyn Heights Promenade Art Show will be up 5/8-9, 11-6, along the Promenade from Remsen to Clark Sts. (raindates, 5/15-16). Art, sculpture, fiber, glass, jewelry, other arts and crafts. . . More outdoor art, at the Flushing Art League spring show and sale, at the Queens Botanical Garden, 43-50 Main St., Flushing. 5/8-9. . . And still more, at another of the Central Park South shows, between Fifth Ave. and Columbus Circle, 5/8-9, 11-6. . . And the final auction-exhibit by Salmagundi Club members, at their landmark townhouse, 47 Fifth Ave., is 5/7 at 8. Viewing daily, 1-5.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

Tours

CANYONS OF STONE, CLIFFS OF GLASS—Tour the financial district with Municipal Art Society (935-3969). 5/8 and 5/9, at 2. Meet at Old Custom House, Bowling Green. $5. Canceled if rain. Tour talk 5/5 at 6, Urban Center, Madison Ave. at 51st St.

GREENWICH VILLAGE, PART I—Its historic-literary heritage. 5/9, meet at 2, Seventh Ave. and Christopher St., NW corner. Trekking New York (786-1411). $4.

MADISON SQUARE—"The Original Great White Way." 5/9 at 2, meet NW corner of W. 28th St. and Broadway. Canceled if rain. A New York Walkabout (582-3460, weekdays 9-5). $4.

CENTRAL PARK TOUR—Birds: The Spring Migration. 5/9, meet at 2, Loeb Boathouse, NE corner of the Lake, 74th St. Free.

RIVERDALE PARK—"Reading the Land," natural and human history. Wave Hill House, 675 W. 252nd St. and Independence Ave., Bronx (549-2055). 5/8 at 2:15. Gate admission, $2; $1, seniors.

SOUTH STREET SEAPORT—"Legacy of the 19th-century port." 5/8 at 11 a.m., from Sloane House Y, 356 W. 34th St. (760-5885). Free.

LOWER FIFTH AVENUE—Architecture and history, with Expectations, of Oyster Bay, L.I. (516-922-4285, evenings). Includes Patchin Place, Jefferson Market. 5/8, meet at 2, New School entrance, Fifth Ave. and 14th St. $6. Please reserve.

BROOKLYN HEIGHTS AS A FERRY CITY—Walk at lunchtime. 5/6 at 12:30, meet SE corner of Montague and Court Sts. Free.

LACKAWANNA TERMINAL, in Hoboken, N.J. Part of Hoboken Celebration '82; a tour of the historic station. 5/8 at 3:30, meet at Samuel Sloan statue in the forecourt (201-420-2017). Free.

BROOKLYN HEIGHTS—"Our First Suburb; the 19th Century Preserved." 5/4 at 10 a.m., 5/8 at 1. Meet at Brooklyn's Borough Hall. Small Journeys (533-6342). $5.

STALKING THE HEALTHFUL HERBS—Field study in Prospect Park, by herbalist-horticulturist Emma Silk. 5/8 at 1, Picnic House, near 5th St. and PPW, in the Park. Prospect Park Environmental Center tour (622-7686). $1 donation.

SPRING IN A MEDIEVAL GARDEN—Lecture tour of the gardens at the Cloisters, Ft. Tryon Park, by Susan Leach (923-3700). 5/8, 15, 1-4. Free with Museum contribution admission.

CROSS-BRONX WALK—Begins at Tenth Ave. and 207th St., Manhattan at 9:30 a.m., ends about 3 at City Island. Moderate pace, and one may drop out or join at any point—No. 12 bus parallels the route. 5/9; $5 for entire trek, $3 donation for part-timers. (881-8900).

REGULARLY SCHEDULED TOURS—Ellis Island. Ferries go from Battery Park, at 9:30, 11:45, 2, 4:15 every day; $1.50; children to 11, 50 cents; includes tour (269-5755). . . Grand Central Terminal, with Municipal Art Society. Wed. at 12:30, meet at Chemical Bank below Kodak sign. Free. . . Daily walks in Upper East Side Historic District, with Iris Gould's Landmark Tours (348-0140). Group size limited. $6. . . Lincoln Center. Daily 1-hour tours, 10-5; every half hour in morning, hourly in afternoon (877-1800, ext. 512). From tour desk, concourse level. $4.25, students/seniors $3.75, children $2.75. . . Snug Harbor Cultural Center, Richmond Terrace and Snug Harbor Rd., S.I. (448-2500). Sun. at 2 from Administration Bldg. Visits to National Landmark buildings. $2, children $1. . . Garden tours at Wave Hill, Independence Ave. and 252nd St., Bronx (549-2055). Every Sun. at 2:15; meet at the greenhouse. Weekend gate adm.: $2, seniors $1, under 14 free. Tour, free. . . The Wetland trails, at Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000). You can see pheasant, geese, early spring flowers, along this tidal estuary. Every Sun. at 1; meet at the gate; $1.

Sports

TENNIS—Tournament of Champions, with many of the top tour players. West Side Tennis Club, Forest Hills, Queens (268-6777). 5/3-6 at 1, $8. 5/7 at 1, $12. 5/8 at 12:30, sold out. 5/9 at 1, $20.

BASEBALL—N.Y. Mets: Shea Stadium, Flushing (672-3000), $2-$7. 5/6 at 7:30, 5/7 at 8:05, 5/8, 5/9 at 1:35, vs. San Francisco. . . **N.Y. Yankees,** at Yankee Stadium (293-4300), Bronx. $1.50-$8.50. 5/3, 5/4 at 8, vs. Oakland. Next home games, 5/21, 5/22 at 8, 5/23 at 2, vs. Minnesota.

HOCKEY—Islanders Stanley Cup playoff schedule: semi-final home games, if round goes to seven, 5/6, 5/11. $20-$29.

SOCCER—Cosmos, at Giants Stadium, Meadowlands, E. Rutherford, N.J. $7, $12. Ticket info: 265-8600. Next home game: 5/16 at 2:30, vs. Chicago.

RACING—The thoroughbreds are at Aqueduct thru May 17. Daily except Tues. Post time, 1 p.m. $2. . . Trotting races, at Roosevelt Raceway, Westbury, L.I. (212-895-1246). Thru 6/16, nightly except Sun. First race, 8 p.m. $2.25, $3.25.

Children

HELP! IT'S A DRAGON—Theatre in a Trunk's newest musical. The Space at City Center, 135 W. 55th St. (246-8989). 5/8, 9, 15, 16 at 1 and 3; 5/4-6 at 1. $2.50.

GREAT STORIES—Rainbow Puppet Works, in "Noah and His Ark" and "Jonah and the Big Fish." Also songs and games. Washington Square Church, 133 W. 4th St. (254-9523). 5/8 at 2:30. $2.50.

RING AROUND A RAINBOW—Shadow Box Theatre, with shadow, hand, and rod puppetry, music and dance. Fantasy combined with education for health. P.S. 146, 421 E. 106th St. (724-0677). 5/4, 7, 13, 14, 20, 25, 28, 6/2 at 10:30 a.m. 5/5, 6, 11, 12, 21, 26, 27, 6/1 at 10:30 and 1:15. $2.50.

NIGHTINGALE, a new opera, by Charles Strouse. First All Children's Theatre, with guest star John Schuck. 37 W. 65th St. (873-6400). Thru 5/22: Fri. at 7, Sat. at 3 and 7, Sun. at 2 and 5. $6.

ABDUCTION FROM THE SERAGLIO, by Mozart. Children's Free Opera and St. Luke's Chamber Ensemble. BAM (943-0950). 5/3-5, 5/10-12 at 10 and 11:45 a.m. Free.

HARLEQUIN AND COMPANY—Based on Molière, by On Stage, Children! Hartley House Theater, 413 W. 46th St. (246-9872). 5/8 at 1:30 and 3:30. $2.50; adults $3.50.

BEAUTY AND THE BEAST—Children's Theater Workshop at Marymount Manhattan College. Adaptation, with Japanese motifs, to include hearing-impaired audiences. At M.M. Theater, 221 E. 71st St. (472-3800, ext. 573). 5/8 at 3:30; 5/12, 13 at 7:30. Free.

PRE-TEEN WALK, along the Wetlands trails of Alley Pond Park, with naturalist Aline Euler. Alley Pond Enviromental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 5/7 at 3:30. $2.

MAGIC GARDEN SPRING SHOW—Carole and Paula, with Sherlock and Flapper. Brooklyn College Whitman Theatre, Flatbush and Nostrand Aves. 5/8 at 10:30, 1, 3:30. $3-$5. . . Also, 5/16, same times, at Williamson Theater, College of Staten Island. $5 (462-3525, for both places).

A BUNCH OF OUT-OF-WORK ACTORS MAKING FOOLS OF THEMSELVES—By Teenage Mime/Theatre Experience. Studio R, 134 W. 28th St. (675-0006). Sat. and Sun. at 1. $3; adults $4.

CIRCUS CAPERS, by Alice May's Puppets, with Twee-Dee, the clown. Origami Center, 31 Union Square West (255-0469). Thru 5/23: Sun. at 2. $2.

PUPPET AND MAGIC THEATRE, with Arnold Kolodner. 78th St. Theatre Lab, 236 W. 78th St. (595-0850). Sat. at 2. $4.

BEAUTY AND THE BEAST—Academy Arts Theatre Co., 931 First Ave. at 51st St. (486-1431). Sat. and Sun. at 2. $2.

CAPTAIN BOOGIE AND THE KIDS FROM MARS—A rock 'n' roll space odyssey. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $2.50; adults $3.50.

LITTLE PEOPLE'S THEATER CO.—"Three Little Pigs," Sat. and Sun. at 1:30. "Cinderella," Sat. and Sun. at 3. "Flash Gordon Saves the Universe," Sat. and Sun. at 11 a.m. Courtyard Playhouse, 39 Grove St. (765-9540). $3 for 1:30 and 3 shows, $2 for 11 a.m. show. Reserve.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634), and 1066 Madison Ave. at 81st St. (988-3404). Sun. story hours; free, with refreshments; 11 a.m. West Side, 12:30 East Side. 5/9: Bernard Waber, creator of Lyle, Crocodile.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. 5/8 at 11 a.m.: Carfagno Marionette Theater. Free.

ALFRED MEETS THE PRINCESS—Children's Improv. Co., at New Media Rep. Co., 203 E. 88th St. (860-8679). Sat. at 3:30. $3; adults $3.50.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri. 3-5; Sat. Sun. 1-5. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. . . Sat. and Sun.: films, at 2. 5/8-9, program suitable for the hearing-impaired: 5/8, after the film, animal-mask workshop.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $10 and under***
(M)	**Moderate—Mostly $10-$25**
(E)	**Expensive—Mostly $25 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for a meal per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: cream of broccoli soup, crisp shrimp nuggets with orange plum sauce, roast duckling with bananas and lime. Res nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: grilled fish, calves liver with mustard sauce, sautéed shrimp & scallop on linguine. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

THE COMMISSARY—99 Hudson St., 431-1017. Casual. American-Nouvelle. Spcls: calves liver with coriander sauce, poached striped bass beurre blanc catalan. Res. nec. D Mon.-Sat. 6-12:30. S Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4 **(M-E)** AE, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. Open Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. French nouvelle cuisine. Spcls: loin of lamb with tarragon sauce, baby pheasant with poached figs and chestnut mousseline, feuilleté of veal kidneys in pommery mustard sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 2 a.m. Br Sun. noon-3:30. Complete D Sun.-Thurs. Ent. **(M-E)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Sat. 11:30-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-10:30, Fri.-Sat. from 6. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

KABUKI—115 Broadway, in Lexington Ave. downtown subway at Wall St. station, 962-4645/962-4677. Casual. Japanese. Tatami rooms. L Mon.-Fri. noon-3. D Mon.-Fri. 5-9. Closed Sat.-Sun. **(M-E)** AE, CB, DC, MC, V.

MARKET DINING ROOMS AND BAR—World Trade Center Concourse, 938-1155. Dress opt. American. Spcls. of the day incl. steaks, lamb, liver grilled over charcoal. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling. Res. nec. Open daily noon-1 a.m. **(M)** AE.

QUON LUCK—66 Mott St., 226-4675. Casual. Cantonese. Spcls: wor shew opp, braised duck. Open daily noon-1 a.m. Complete D. **(I)** No Credit Cards.

RAOUL'S—180 Prince St., 966-3518. Dress opt. Provençal French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only 6:30-12:30 daily. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., 226-3545. Casual. French-American. Spcls: pot-au-feu, grilled fish with mesquite wood. Res. sug. L Tues.-Sat. noon-3:30. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M-E)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Dancing/cabaret nightly. Private room for banquets. Valet parking for D. **(M)** AE, CB, DC, MC, V.

TEMPLE GARDEN—16 Pell St., 233-5544. Dress opt. Mandarin-Szechuan. Res. nec. L Mon.-Fri. 11:30-3. D Sun.-Fri. 3-midnight, Sat. to 1. Chinese pastry Sat.-Sun. 10:30-3. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res nec. **(E)**. **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res nec. **(E)**. **Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., 966-1300. Casual. Nouvelle-American. Spcls: filet mignon in red wine sauce with marrow, braised boneless duck with glazed autumnal fruits, bass steamed in seaweed with oysters. Res. sug. D nightly 6-2 a.m. Br Sun. noon-3:30. Pianist eves. **(M)** AE.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-midnight. Complete D. Closed Sun. **(M)**. AE, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4:30-11, Fri. to 1, Sat. 1-1, Sun. 1-11. Child's D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Italian. Spcls: combination of chicken in champagne sauce, veal marsala, fettuccine Alfredo. Res. sug. D only Mon.-Sat. 5:30-2. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D daily 5-11:30. Complete D. Piano nightly. Free D parking. **(M)** AE, CB, DC, V.

CAFE ESPANOL—172 Bleecker St., 475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, veal Cafe Espanol, paella. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. **(M)** AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Casual. Continental. Spcl: fritto misto. Open Mon.-Thurs. 11:30-11, Fri.-Sat. to midnight, Sun. 5-10. Br Sun. 11:30-3. **(M)** AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M-E)** AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(E)** No Credit Cards.

EL CHARRO—4 Charles St., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Free 2-hr. parking. Also **El Charro Espanol—58 E. 34th St.**, 689-1019. **(I-M)** AE, DC, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz nightly from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. L Mon.-Fri. noon-4. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Castilian-Spanish. Spcls: mariscada, paella, crabmeat in green sauce. Res. sug. D Sun., Tues.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Casual. Continental-Southern. Spcls: stuffed pork chops, barbecued spare ribs, prime rib of beef. Res. sug. D Mon.-Thurs. 6-11:45, Fri.-Sat. to 1 a.m., Sun. 5-11. Ent. nightly. Private parties. **(M)** AE, CB, DC, MC, V.

KING LEE PALACE—33 Greenwich Ave., 989-9060. Casual. Hunan-Mandarin. Spcls: ocean flavor prawns, veal hunan style, sesame chicken. Res. nec. L daily noon-3:30. D Sun.-Thurs. 3:30-midnight, Fri.-Sat. to 2 a.m. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Dress opt. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TRATTORIA DA ALFREDO—90 Bank St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-4 a.m. Private parties. **(M)** AE.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha with beef chunks, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(M)** No Credit Cards.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug. D Mon.-Sat. 5:30-midnight, Sun. 5-10. Br Sun. noon-3. Pianist nightly. Private parties. **(M-E)** AE, MC, V.

WEST 4TH STREET SALOON—174 W. 4th St., 255-0518. Casual. American-Continental. Spcls: Greek salad, tortellini crema, double pork chops. Res. sug. L Mon.-Sat. 11-5. D daily 5-midnight. S Sun.-Thurs. to 2 a.m., Fri.-Sat. to 3 a.m. Ent. Br Sun. 11-5. Private parties. **(M)** AE, CB, DC.

YE WAVERLY INN—16 Bank St., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot

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pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Thurs. 5:15-10, Fri.-Sat. to 11, Sun. 4:30-9. Br. Sun. noon-3:30. (M) AE, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I-M)** AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L. Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BLOOMSBURY—540 Third Ave., at 36th St., 689-8046. Casual. American. Spcls: baby back-ribs, chicken & ribs, hamburgers. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-4. **(M)** AE, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Ent. daily. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican-Spanish. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I)** No Credit Cards.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: lobster bisque, lemon sole Florentine, stone crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. **(M)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L daily 11:45-3. D daily 5:15-9. S daily 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. **(M)** AE, CB, DC, MC, V.

HAKUBAI—66 Park Ave., at 38th St., 686-3770. Casual. Japanese. Spcls: sushi, tempura, sukiyaki. Res. sug. L daily noon-2. D daily 6-10. Complete L & D. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. British-Continental. Spcls: roast duckling à l'orange, veal porterhouse steak, Cornish pasty. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Br. Sat.-Sun. noon-4. Pianist Wed.-Sat. & Br Sun. **(M)** AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, paella, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, pissaladière, jambonnet à la Niçoise. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, MC, V.

LA COUPOLE—2 Park Ave., at 32nd St., 696-0100. Casual. French brasserie. Spcls: cassoulet, choucroute, pot-au-feu, steak au poivre. L Mon.-Fri. noon-4. D daily 6-2 a.m. Br Sat.-Sun. noon-4:30. **(M)** AE, CB, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish-English. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

O'CASEY'S—22 E. 41st St., 685-6807. Dress opt. American-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 4-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced-rate parking in bldg. **(I-M)** AE, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat. & Sun. noon-4. Bar open to 1 a.m. Live jazz Sat. **(I-M)** AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 8 a.m.-3 a.m. **(I-M)** AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, veal scaloppine, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, Park Ave., 42nd St., (Grand Central). 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V.

YOUNG BIN KWAN—10 E. 38th St., 683-9031. Casual. Korean-Japanese. Spcls: poolgoki, kalbikooi, sashimi. Res. sug. Open daily noon-11 p.m. Pianist Mon.-Fri. eves. Private parties 20-200. **(I-M)** AE, CB, DC, MC, V.

Z RESTAURANT—117 E. 15th St., 254-0960. Casual. Greek. Spcls: moussaka, fried squid, exochiko. L Tues.-Fri. 11:30-3. D Tues.-Fri. 5-11, Sat. 1-11:30, Sun. 1-10:30. Closed Mon. **(I)** AE.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued baby-back ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D daily from 4 p.m. **(I-M)** AE, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11-4. **(M)** AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: fettuccine carbonara, steak au poivre, grilled marinated Thai-style chicken. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. English-French. Spcls: mutton chop, London mixed grill, oysters with leek mousse, Cambridge burnt cream. Res. nec. B Mon.-Fri. 8-11. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., 989-9225. Dress opt. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, lobster, seafood salad. Res. sug. Open daily noon-midnight. **(M)** AE, MC, V.

THE NEW BALLROOM—253 W. 28th St., 244-3005. Casual. Continental-Nouvelle. Spcls: Ballroom pillow of chicken, marinated saddle of lamb poivrade, baked brook trout and salmon ricard, sorbet. Res. sug. D daily 6-11. S daily 11-2. Ent. **(M-E)** AE, MC, V.

NEW YORK STATLER—Seventh Ave. & 33rd St., 736-5000. **Haymarket Restaurant and Fireplace Lounge:** Turn-of-century dining room. Casual. B from 7 a.m. L from 11:30. D 5:30-10. **(M). Penn Bar:** L cocktails until 2. Sun. noon-2 a.m. beverages only. **(I-M). Lobby Bar** B 6:30-10. Beverages 11:30-10 p.m., Sun. from noon. AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(I-M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-10, Fri. to 11:30, Sat. to midnight. Complete D 5-10. Pianist Mon.-Sat. from 5. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(M)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: suprême of chicken, rack of lamb. Res. nec. B daily 7-11. L daily noon-3. D daily 6-11. Champagne buffet Br Sun. noon-2:30. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5-11:30. Br Sun. 11:30-3. **(E)** AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. **(I)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, chicken. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. 3:30-11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Sat. 3-1 a.m., Sun. noon-1 a.m. Valet parking after 6. **(I-M)** AE, CB, DC, MC, V.

DOSANKO—423 Madison Ave., bet. 48th & 49th Sts., 688-8575. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-10, Sat.-Sun. noon-8. **(I)** No Credit Cards

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 5:30-9:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pianist 5:30-9; Broadway revue shows Mon.-Sat. at 9:30, Fri.-Sat. at 11:30. **(E). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. American-French. Spcls: rack of lamb, duckling à l'orange, sole amandine. Open Mon.-Fri noon-4 a.m., Sat & Sun from 5. **(M)** AE, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. Provençal French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CHANSONETTE—890 Second Ave., at 47th St., 752-7320. Jacket required. French. Spcl: rack of lamb. Res. sug. D only Mon.-Sat. 6-2 a.m. Complete D. Shows & dancing. Reduced-rate D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LA RÉCOLTE—110 E. 49th St., in the Hotel Inter-Continental, 421-4389. Formal. French. Spcls: sautéed breast of quail with duck liver pâté, fresh braised salmon in lemon butter with endives, oysters with champagne vinegar and lemon. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: dentice in bianco, pollo Valentino, scaloppine Boscaiola. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE MADRIGAL—216 E. 53rd St., 355-0322. Dress opt. French. Spcls: mignon de veau aux morilles, coeur de filet en chemise au poivre vert. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

L'OLIVIER—248 E. 49th St., 355-1831. Casual. French. Spcls: braised salmon with apple cider sauce, confit de canard, médaillon de veau with Roquefort cheese sauce. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: blanquette du pêcheur, filet d' agneau aux poivre. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, DC.

MAHARLIKA—556 Fifth Ave., bet. 45th & 46th Sts., 575-7802. Casual. Phillipine. Spcls: chicken & pork adobo, sizzling bangus, bifstik Filipino. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MARIO'S VILLA D'ESTE—58 E. 56th St., 759-4025. Dress opt. French-Italian. Spcl: boneless squab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11, Sun. from 5. Complete L & D. **(M-E)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1 hr later. Ent. Mon.-Sat. from 9 p.m. **(M)** AE, CB, DC, MC, V.

MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. **(I)** No Credit Cards.

MONA LISA—936 Second Ave., bet. 49th & 50th Sts., 421-4497. Casual. Italian. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30, Sun. 2-10. S to midnight. **(M)** AE, CB, DC.

MONSIGNORE II—61 E. 55th St., 355-2070. Formal. Italian. Spcls: scampi, veal dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORMONDO—541 Lexington Ave., bet. 49th & 50th Sts., 935-9570. Dress opt. Italian-Continental. Spcl: steak. L daily 11-4. D daily 6-1 am. Complete D **(M)** AE, DC, MC, V.

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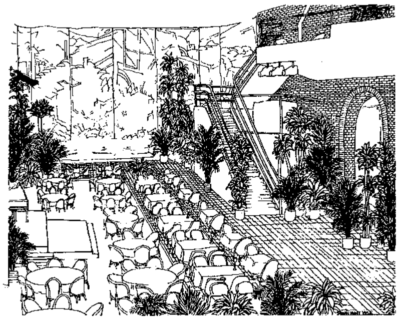
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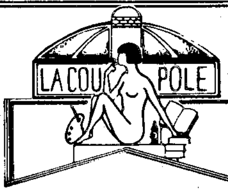
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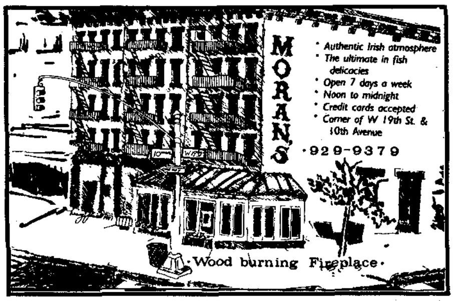

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RESTAURANT DIRECTORY

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-3. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borsch, blini with red caviar, pelmeni, pirozhki. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels mariniere. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open to 4 a.m. **(I)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(E)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(M)** AE, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: veal, pasta, homemade pastry & ice-cream L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 5-1 a.m. **(M-E). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. Snacks or S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. Juke Box. **The Hideaway:** Cocktails Tues.-Sat. 5-1 a.m.Pianist 9-1 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Italian. Spcl: veal chop Milanese. Open Mon.-Fri. noon-11:30, Sat.-Sun. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Three dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. Cover at L & D. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 4:30-11. Pre-theater D. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. & major holidays. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. **Also 44th St. & Broadway,** 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.,** 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M)** AE, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D daily 5:30-11. Complete L & D. Free D parking. **(M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(M)** AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Sat. 11 a.m.-11 p.m. Discount D parking. Closed Sun. **(I)** AE, MC.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. Nouvelle-American. Spcls: grilled lamb with sorrel sauce, Russian chicken cutlets, bay scallops Florida style. Res. sug. Open daily 11:30-2 a.m. Bar open til 4 a.m. **(M)** AE, MC, V.

DISH OF SALT—133 W. 47th St., 921-4242. Jacket required. Cantonese. Spcls: Peking duck, orange steak, blossom flounder. Res. nec. L daily noon-4. D daily 4-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 50-400. **(M)** AE, DC.

DOSANKO—123 W. 49th St., 245-4090. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-10, Sat. noon-8. Closed Sun. **(I)** No Credit Cards

EL JEREZ—234 W. 56th St., 765-4535. Dress opt. Spanish. Spcls: paella, mariscadas. Res. sug. L Mon.-Fri. noon-3. D daily 3-11. **(I-M)** AE, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with champagne & vinaigrette, crisp duckling with honey baked banana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11, Sun. noon-11. Bar 3-7. **(M)** AE, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 7:30. Closed Sun. **(M)** AE, CB, DC, MC.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Closed Sun. **(M)** AE, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1 hr later. **(I-M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2. Complete L & D. Free D parking after 5:30. **(I-M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open Mon.-Sat. 11-3 a.m., Sun. to 1 a.m. Spec. L Mon.-Fri. noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

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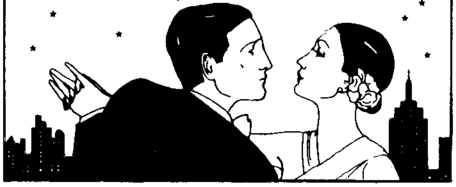

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KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: stone crab, veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(M)** AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 582-7989. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Fri. 3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7 Complete L. **(E)** AE, CB, DC, MC, V.

MERCURIO—53 W. 53rd St., 586-4370. Casual. Northern Italian-Continental. Spcls: pollo Bolognese, costoletta Milanese. Res. sug. L Mon.-Sat. noon-3. D 3-midnight. Free 3-hr. parking after 6 p.m. Parties. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouelle, emmence zurechoese. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

NEW YORK HILTON—Ave. of the Americas & 53rd St., 586-7000. **Hurlingham's:** Dress opt. International cuisine. Res. sug. B Mon.-Fri. from 7:30 a.m., Sat.-Sun. from 8. L daily noon-2:30. D & S 5-11:30. Pianist nightly 6-11:30. **(M). Sybils:** Res. sug. Buffet L Mon.-Fri. noon-2:30. Br Sat.-Sun. 11:30-3. D & S nightly 8-11:30. Cocktails and dancing to 4 a.m. **Mirage Lounge:** open for cocktails 11:30 a.m.-2 a.m., Sun. from noon. Pianist daily 5-midnight. **Kismet Lounge:** Cocktails daily 5-1 a.m. Ent. 6-midnight. **International Promenade:** Cocktails 11:30 a.m.-3 a.m., Sun. from noon. Afternoon tea. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

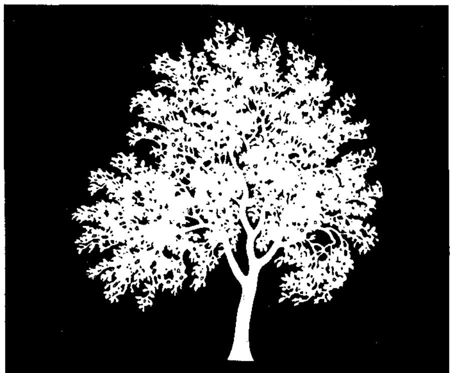
RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikka. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7:30-11:30, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Ann Hampton Callaway Mon.-Sat. 7-11. **(E)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce,



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SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental-Italian. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-4. After-theater S to 12:30. Parties. **(M-E)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M-E)** AE, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

SWISS CENTER RESTAURANTS—4 W. 49th St., 247-6545. Dress opt. Swiss specialties. Upstairs, the **Swiss Pavilion:** Res. sug. L Mon.-Fri. noon-2:30. D Tues.-Fri. 5:30-10, Sat. to 11. **(M-E).** Downstairs, **Fondue Pot:** L noon-2:30. D Mon.-Fri. 5-9, Sat. noon-6. **(I-M). Bell Bar and Lounge:** L Mon.-Fri. 11:30-3. Free parking Mon.-Fri. after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open noon-midnight daily. **(E)** AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Casual. American-Continental. Spcls: USDA prime shell steak, rack of lamb, veal scaloppine. Res. sug. D Tues.-Sun. 5-11:30. S 11:30-1. Pianist Paul Roth Wed.-Sat. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: paglia e fieno, scaloppine Anna Elisabetta, mignonette Casino. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—Third Ave., at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued baby back ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. 11-4. D daily 4-11. **(I-M)** AE, DC, MC, V.

DODIN-BOUFFANT—405 E. 58th St., 751-2790. Formal. French. Spcls: saucisson de legumes, foie de veau panée au graine de moutarde. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(I-M)** AE, CB, DC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Fri. 7:30 a.m.-9 p.m., Sat.-Sun. 10 a.m.-9 p.m. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 223-5100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. French-Hungarian. Spcls: crêpes, roulette steak, coq au vin. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Ent. Wed.-Sat. **(I)** AE, MC, V.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)** AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Roger Stanley trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oak Room:** Dress opt. Continental. Spcl: mignonettes of lobster à la Nantua. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(E) Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

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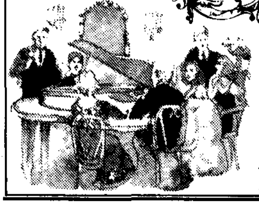

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BISTRO DO BRASIL—1371 First Ave., at 74th St., 734-8318. Casual. Brasilian. Spcls: feijoada, camaroa à paulista. Res. sug. L daily noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Pianist Fri.-Sun. **(M)** AE, DC.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French cuisine. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 6-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Formal. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Br. Sun. noon-5. **(M-E)** AE, DC.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

FOO CHOW—1278 Third Ave., bet. 73rd & 74th Sts., 861-4350. Casual. Mandarin-Szechuan-Hunan-Cantonese dishes. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1, Sun. 1-midnight. House D. **(I-M)** AE, CB, DC, MC, V.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC.

LE JACQUES COEUR—448 E. 79th St., 249-4920. Dress opt. French cuisine. Spcl: seasonal game. Res. sug. D only Tues.-Sun. with seatings at 7 & 9. Closed Mon. **(M-E)** AE, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. **(E)** AE.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sauteed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: lotte niçoise, boudin of seafood with lobster sauce, beef stew zinfandel, Maxwell's dessert sampler. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

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RESTAURANT DIRECTORY

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

RUC—312 E. 72nd St., 650-1611. Casual. Continental. Spcls: boiled beef with dill sauce and dumplings, roast duckling with sauerkraut and dumplings, beef goulash. Res. sug. L Sat.-Sun. noon-5. D daily 5-11. **(I-M)** AE, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. International. Spcls: fresh fish, prime ribs, chicken & vegetable tempura. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 4 a.m. Br Sat.-Sun. noon-4. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: lemon chicken, chef's special fried shrimp, Szechuan dumplings. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-11, Fri.-Sat. to midnight. **(I-M)** AE, CB, DC, MC, V.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2. **(M)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued baby-back ribs, incl. shrimp & salad bar, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. Br Sat. noon-3, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar open to 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St., 666-9490. Dress opt. Classical French-Nouvelle. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tues.-Fri. noon-2:30. D Tues.-Thurs. 6-10, Fri.-Sat. to 10:30. Banquet facilities for 150. Chamber music Tues.-Sat. Free valet parking. Closed Sun.-Mon. **(E)** AE, DC, MC, V.

TOVARISCH—38 W. 62nd St., 757-0168. Casual. Authentic Russian. Spcls: caviar, Siberian pelmeny, shashlyk, chicken kiev. Res. nec. L Mon.-Sat. 11:30-2:30. D Mon.-Sat. 5-10. S 10-11:45. Closed Sun. **(M)** AE, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria; and baked potato. Child's D. **Bay Ridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free shrimp & salad bar; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. **(M)** AE, CB, DC, MC, V.

MICHAEL'S—2929 Ave. R., 998-7851, 339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. **(I-M)** AE, CB, DC, MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

AMBER LANTERN—Flushing, 150-24 Northern Blvd., 445-9500. Dress opt. Continental-American. Spcls: veal zangara, fresh fish daily. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 2 a.m. Br Sun. 11-3. Ent. & dancing. Private parties 10-200. **(M)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

EL INCA—Jackson Heights, 85-01 Roosevelt Ave., 672-7756. Jacket required. Spanish-Continental. Spcls: paella Valencianna, Ecuadorian rice, seafood casserole. Res. sug. Open Mon.-Fri. noon-midnight, Sat. 1 p.m.-3:30 a.m., Sun. to 1 a.m. Private parties. Ent. nightly. **(M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

SUSHI KAZU—Flushing, 41-32 Main St., 939-4004. Japanese. Tatami room. Sushi bar. Spcl: shabu shabu. D Mon.-Tues., Thurs.-Fri. 5-11, Sat. noon-11, Sun. noon-10. Complete D. Free parking. Closed Wed. **(I-M)** AE, DC, MC, V.

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. **Also Villa Bianca East Little Neck** 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon to 10. Buffet D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488.
Call for latest information as to when and where They're playing.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 5/7, 8, John Hammond Band; Tracy Nelson. 5/10, 11, Billy Cobham's Glass Menagerie. 5/14, 15, The Roches. No credit cards.

CHILIE'S—142 W. 44th St., 840-1766. Chili parlor with entertainment by blues singers. 5/3, Jeff Izzo. 5/7, Encores; Karen Martin Q. 5/8, Robin Carol. 5/10, Tom Gould; Maureen Oizanth. AE, CB, DC, MC, V.

THE COOKERY—University Pl., at 8th St., 674-4450. Sun.-Tues., singer pianist Arthur Siegel. Blues singer Alberta Hunter with pianist Gerald Cook and Jimmy Lewis on bass, Wed.-Sat. at 9 & 11. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 5/5, James Keane & Mick Moloney. 5/6, Sandy Bradley and the Small Wonder String Band. 5/8, Skyline with Tony Trischka. 5/12, John Roberts & Tony Barrand. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Balaban & Cats, Mon.-Sat., 8:30-2 a.m. 5/9, Wayne Andre Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 5/4-9, Hank Jones & The Great Jazz Trio, nightly at 9 and 11, with extra shows on Fri. & Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY—75 Bleecker St., at Broadway, 254-3130. Small room with a restaurant upstairs. 5/4, The Digits; Robbie Watson and the Speedometers; The Noiz Boiz. 5/5, The Mice. 5/6, Diamond Dupree; Scarlet; The Decoys. 5/7, No Guitars. 5/8, The 4 Skins. 5/9, The Bagdads; Ann Monaco; Glad Corp. Showtimes at 10:30 & 12:30. No credit cards.

FOLK CITY—130 W. 3rd St., 254-8449. 5/4, 11, Cliff Eberhardt Band. 5/5, Woody Simmons. 5/6, Hot Rize Band. 5/9, Mike Glick. Shows at 9:30 & 11. No credit cards.

GINGER MAN—51 W. 64th St., 399-2358. Wed. Showcase, 9-midnight. The Harlem Blues & Jazz Band, featuring Bobby Williams, Eddie Durham, George James and others, Thurs. 9 & 10:30, Fri. & Sat. 9, 10:30 & midnight. Miss Rhapsody and Ram Ramirez join them on Thurs. AE, DC, MC, V.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 5/3, 10, Bob Cunningham & Bross Townsend. 5/4, 5, Jerome Olds and Tom Grose.5/6-8, Raw Sugar. 5/11, 12, Tina Fabrik. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Joe Puma Trio featuring Alicia Sherman. Mon.-Sat., 5-10, pianist Don Golson. Sun., 5-10, singer pianist Brooks Kerr. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. **Music Room:** Fri. & Sat. at 11 p.m. Andre de Shields. 5/8, 15, Ed Linderman. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1:00 a.m., The Marty Napoleon Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-midnight, Roger Paige Trio. Mon. 7:30-12:30, Roger Paige Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. 5/7, 8, Benny Powell-Billy Mitchell Quintet. No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 5/4-8, pianist Ray Bryant with Jimmy Rowser on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Jazz club. 5/3, 4, Barry Altschul Trio. 5/5-8, David Amram Quintet. 5/9, Jabbo Smith. 5/10, 11, John Stubblefield Quartet. AE, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 5/8, Kenny Rankin, Mon.-Thurs. at 9 & 11; Fri. & Sat. at 10 & midnight. 5/10-29, Joe Williams. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 5/15, pianists Dave Frishberg and Murray Grand, two sets Tues.-Sat. beginning about 9:15. Mon., The New Orleans Funeral & Ragtime Band. AE, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. 5/8, vocalist Rosanna Vitro with Scott Hardy on guitar. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Alan Russell's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Dixieland Jazz Babies. Sat., Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 5/3-5, Graham Parker. 5/6, Eric Burden. 5/7, Depeche Mode. 5/10-12, XTC. 5/13-15, Haircut One Hundred. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30, 11:30. 5/3, Ed Palermo Big Band. 5/4, Connie James. 5/5, Onaje Allan Gumbs. 5/6, 7, Lester Bowie Quintet. 5/8, 9, Deuce featuring Ellen Seeling and Jean Fineberg. MC, V.

S.N.A.F.U.—Sixth Ave. at 21st St., 691-3535. 5/3, Foreign Legion. 5/4, JZ-Rock. 5/5, Emily Bindinger. 5/6, Andre Morgan. 5/7, No Laughing. 5/8, Galen Blum. 5/9, Eloise Harris. 5/10, Musto & Levine. 5/11, Art Halperin. AE, MC, V.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 5/7, Bill Horvitz' 'Living with Apparitions' with Roy Campbell, Richard Dworkin, David Hofstra. 5/8, Laurie Altman Quintet with Mac Goldsbury, Victor Jones, Tom Marvel, George Naha.

STAR AND GARTER—105 W. 13th St., 242-3166. Sun.-Thurs. Johnny "Blue Boy" Perry. 5/7, 8, Sunny Fortune. AE.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 5/4-8, Budd Johnson. 5/9, 10, Robert Watson Sextet. 5/11-15, Ahmad Jamal. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. Thru 5/8, Pauletta Pearson, Tues.-Sat., at 10 & midnight. 5/11-29, Jerry Palmer. (Free parking!) AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. Tues., The Uptown Horn Band. Thru 5/15, Wed.-Sat. at 9 & 11:30, blues singer-pianist Charles Brown. No credit cards

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 5/3, Manny Oquendo's Conjunto Libre. 5/10, Ray Barretto. Wed.-Sun. at 8, hypnotist Robert Halpern. No credit cards.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 5/3, Cadillac Ranch. 5/4, Dixie Doughboys. 5/5, Peach Fish Pie. 5/6, Blackwater. 5/7, 8, Soozie and High in the Saddle. 5/9, The Pearl Studs. 5/10-13, Side of the Road Gang. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

SUNDOWN—227 E. 56th St., 755-1725. Country & western music plus dancing nightly, from 8-4 a.m. Shows at 10. No credit cards.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

CITY LIGHTS NY—347 Amsterdam Ave., 580-1368. Comedy club/restaurant. Tues.-Thurs., Sun. at 9, Fri. & Sat. at 9 & midnight. MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 5/3-8, comedian Chance Langton, impressionist Frankie Pace and vocalist Barbara Jean English, Mon.-Thurs. at 9 and 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. Sat. night m.c. Paul Suntup. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri. & Sat. Thru 5/23, Dick Brooks, Jeff Justice, Peter Kougasian. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment 9:30-3 a.m. by comedians Mel Martin, and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., singer Pamela Smith. Thurs., singer Guy Davis. Fri.-Sat. comedian Vincent Gerardi. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

CACHACA—403 E. 62nd St., 688-8501. Dining room, plus dancing to authentic Brazilian pop music, with singer and trio after 11. Before 11 and between sets, American and Brazilian disco and carnival music. Open nightly except Mon. from 8-4 a.m. AE, CB, DC, MC, V.

EL MOROCCO—307 E. 54th St., 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Fri.-Sat., from 9-1 a.m. AE, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 6/5, Hey Jackson Trio. AE, CB, DC, MC, V.

ONDE'S—160 E. 48th St., 752-0200. Split-level supper club. Duo Kelly & Lockett, for listening/dancing nightly (except Sun.) from 8. **In the Lounge:** pianist-singer Baba Mota. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Irving Fields Trio, Mon.-Sat. from 7:30. AE, CB, DC, MC, V.

Floor Shows

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret Tues.-Sat. 5/6-8, at 8:30, Jerome Olds & Tommy Grose. 5/7, 8, at 11, Alice Rafner. 5/13-15, at 8, Applesauce. AE, MC, V.

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NIGHTLIFE

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. Thru 5/22, Georgina Granados and the Rhythm Explosion, nightly at 9:30 & midnight. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

CLUB IBIS—151 E. 50th St., 753-3884. Continental restaurant with exotic decor. 5/4-9, impersonator Lynne Carter, twice nightly 9 & 11:30. 5/10-15, Marcia Lewis. Upstairs: **El Sultan,** with bellydancers and mid-Eastern musicians, continuously from 10:30. AE, CB, DC, MC, V.

THE DIVE—257 W. 29th St., 695-4516. The Dive's Cabaret Review, Fri. at 10, Sat. 9:30 & 11:30. *Cheek-to-cheek dancing between and after shows to the* Three Play Orchestra. No Credit Cards.

EL AVRAM—80 Grove St., 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. Thru 5/29 at 11, Charles Pierce. AE, DC, MC, V.

LES MOUCHES—260 Eleventh Ave., at 26th St., 695-5190. Restaurant/cabaret. 5/15, Sheryl Lee Ralph. Shows at 11. AE, CB, DC, MC, V.

LA CHANSONNETTE—890 Second Ave., 752-7320. *French restaurant, with Rita Dimitri singing* Piaf-Brel-Aznavour, Mon.-Sat. Stanley Brilliant Trio for romantic music. AE, CB, DC, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 7:45, *"Live from Altoona"* a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

O'NEALS' TIMES SQUARE—147 W. 43rd St., 869-4200. **Broadway:** 5/6-8, Laurie Beechman. 5/14, 15, John Gabriel. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Wed. & Sun. at 9, Thurs.-Sat. at 9 & midnight, *"Forbidden Broadway"*, a musical comedy satire. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. Fri. & Sat. *Panache.* 5/3, Frank Almroth. 5/5, 12, Loria Parker. 5/9, Joan Maisner. 5/13, Steve Fireman. Shows at 8:30 & 11:30. AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's *"Broadway Follies"* in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and his Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** Sun. at 6 & 8, Jeanie Bennett with Lynn Welshman and The Tentet Jazz Band. "That's Entertainment" a musical celebration, Tues.-Thurs. at 9:30 & 11:30, Fri.-Sat. at 10 and midnight. Dancing to the Lynx Trio. AE, CB, DC, MC, V.

Hotel Rooms

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Flutist Herbie Mann, Tues.-Thurs. at 10 & 11:30, Fri. & Sat. 9:30, 11:30 & 1 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Thru 6/26, Bobby Short Tues.-Sat., 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9:30. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, Mon.-Fri. 6:30-11:30, Sat. 8:30-1:30. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Kismet Lounge:** singer Peter Dean and pianist Buddy Weed. from 6 to midnight, Mon.-Fri. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Bob Gerardi. **Sybils:** Pianist/singer Confrey Phillips, Mon.-Sat., at 9 & midnight, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11, Bob Gerardi plays Wed. & Thurs. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Mon. 9-1, Tues.-Fri. 6-7:30. Pianist/singer Chris Barrett, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Roger Stanley Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with pianist Ann Hampton Callaway entertaining Mon.-Sat. **La Ronde:** Cabaret-show lounge, thru 5/8, International Fox, Mon.-Sat. at 10:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave. & 55th St., 753-4500. **King Cole Room:** Thru 5/29, "More of Loesser" starring Robert Morse, Lynne Thigpen, Liz Callaway, Regina O'Malley, Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. **Astor's:** 5/3-15, pianist-singer Ronny Whyte, Mon.-Sat., 9:30-1:30 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. **Hideaway:** Pianist/singer George Feyer Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

Background Music

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

DENNISES'—137 Franklin St., 925-7822. Continental restaurant. Tues., Wed., Fri. singer-pianist Lily Lisk. Thurs. singer-guitarist Bob Horan. Music starts at 5:30. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Mon.-Tues. singer-pianist Marian Taylor. Wed.-Sat. Nick Michaels. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Continental restaurant. Singer pianist Jorge Rios plays nightly from 7 p.m. AE, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Fri. & Sat., 10:30-2 a.m., Jimmy Lyon plays. Sun. from 8-1, pianist-singer Paul Roth. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ellis Larkins plays Mon.-Sat., 8-midnight. AE, DC, MC, V.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 5/3, Judith Hurst. 5/4, 11, Helen Baldassare. 5/5, 12, Susan Burns. 5/6, Carol O'Shaughnessy. 5/7, Teri Lynn Paul. 5/8, Karen Mason with Brian Lasser. 5/9, Joel Blum. 5/10, Bronwyn Rucker. No credit cards.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant with singer-pianist Mario Leone nightly from 10-2 a.m. AE, MC, V.

LE VERT GALANT—109 W. 46th St., 582-7989. Great French restaurant. Pianist/singer René Martel in lounge Tues.-Sat. from 7:30. Danny Apolinar entertains Sun. from 7:30. AE, CB, DC, MC, V.

PIANO BAR—69th St. & Broadway, 787-2501. Open nightly from 9. Mon.-Tues. Andy Cahill. Wed.-Sun. Houston Allred. AE, DC, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Arnold Nelson and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Song stylist Louis Hancock at the piano, with Bobby Arkin on bass, Thurs. 8:30-midnight, Fri.-Sat. 9-1 a.m. AE, DC, MC, V.

VILLAGE CORNER—Bleecker St. & LaGuardia Pl., 473-9762. Fri.-Tues., pianist Lance Hayward; Jim Roberts & Friends play Wed. & Thurs. AE, MC, V.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Thru 5/4, 9-11, Franklin Roosevelt Underwood. 5/5, 6, 12, 13, Richard Rodney Bennett. 5/7, 8, Robert Neubert. AE, MC, V.

RADIO HIGHLIGHTS

Wed., May 5

2:06/WQXR-AM/FM—Dvorak: Sym #5 in F, Op. 76.
3:00/WNCN—Beethoven: Qt #1 in F, Op. 18, #1 (Smetana Qt).
WNYC—Spies: Selected Works.
4:00/WNCN—Clementi: Piano Sonata in B-Flat, Op. 24, #2 (Sgrizzi).
5:06/WQXR-AM/FM—Schumann: Novellette in F, Op. 21.
6:00/WNCN—Delius: La Calinda (Fenby).
6:30/WNYC—Liszt: Prometheus (Solti).
7:00/WNCN—Pfitzner: Violin Cto in b (Lautenbacher/Wich).
8:00/WNYC—Messiaen: L'Ascension (Stokowski).
8:06/WQXR-AM/FM—Bach: Sym in A.
9:00/WNCN—Bach: Chorales: Beloved Jesu, We Are Here; Sanctify Us by Thy Goodness (de Larrocha).
10:00/WNCN—Mozart: Sym #38 in D "Prague" (Haitink).
11:00/WNCN—Vitali: Chaconne in g, Op. 4 (Armuzzi-Romei, Tagliavini).
WNYC—Schubert: Allegro in a "Lebensstuerme" Piano 4-Hands (Brendel, Crochet).

Thu., May 6

2:06/WQXR-AM/FM—Falla: El Amor Brujo.
3:00/WNCN—Britten: Diversions on a Theme, Op. 21 (Fleisher/Commissiona).
WNYC—Music by **Lou Harrison.**
4:00/WNCN—Williams: Norfolk Rhapsody #1 in e (Boult).
5:00/WNCN—Dohnanyi: Ruralia Hungarica, Op. 32b (Lehel).
5:06/WQXR-AM/FM—Serrano: Romanza (Cuantas veces solo) from Los De Aragon.
6:00/WNCN—Delius: 2 Aquarelles (Fenby).
6:30/WNYC—Schubert: Sym #9 (Schuricht).
7:00/WNCN—Tchaikovsky: Capriccio Italien, Op. 45 (Ormandy).
8:00/WNYC—Haydn: String Qt in g, Op. 74, #3 (Chamber Music Society of Lincoln Center).
8:06/WQXR-AM/FM—Brahms: Serenade #2 in A, Op. 16.
10:00/WNCN—Suk: Serenade for Strings in E-Flat, Op. 6 (Marriner).
11:00/WNCN—Beethoven: Qnt for Piano & Winds in E-Flat, Op. 16 (Ashkenazy, London Wind Soloists).
WNYC—Purcell: Sonata #9 in F "The Golden Sonata" (Pini, Tunnell, Pini, Lester).

Fri., May 7

2:06/WQXR-AM/FM—Handel: Water Music.
3:00/WNCN—Prokofiev: Piano Sonata #9 in C, Op. 103 (Joselson).
4:00/WNCN—Various: Brass Works: Italian (Voisin).
5:06/WQXR-AM/FM—Smetana: March of the Prague Students.
6:00/WNCN—Wieniawski: Violin Cto #2 in d, Op. 22 (Szeryng/Krenz).
7:00/WNCN—Brahms: Clarinet Trio in a, Op. 114 (Pieterson, Breenhouse, Pressler).
8:06/WQXR-AM/FM—Brahms: Song of Destiny "Schicksalslied."
8:30/WNYC—R. Strauss: Sextet for Strings, from Capriccio (Blegen, Chamber Music Society of Lincoln Center). Simulcast on CBS cable television.
9:00/WNCN—Chopin: Polonaise in f-sharp, Op. 44 (Yablonskaya).
9:06/WQXR-AM/FM—Beethoven: Sym #9 in d, Op. 125 (Ormandy).
9:30/WNYC—Wolf-Ferrari: The Secret of Susanna (Chiara, Weikl).
11:00/WNCN—Corelli: Violin & Continuo Sonata in d, Op. 5, #12 (Melkus, Dreyfus, Atmacayan).
WNYC—Scriabin: Etude in c-sharp (Laredo).

Sat., May 8

10:00 a.m./WNCN—Handel: Oboe Cto #3 in g (Marriner).
WNYC—Pablo Casals, cellist.
10:06 a.m./WQXR-AM/FM—Stravinsky: Suite #2 for Small Orch.
11:00 a.m./WNCN—Szymanowski: Violin Cto #1, Op. 35 (Wilkomirska/Rowicki).
12:00/WNYC—Sibelius: En Saga, Op. 9 (Sargent).
12:06/WQXR-AM/FM—Haydn: Trumpet Cto in E-Flat.
1:00/WNYC—Sibelius: Sym #4 (Rattle).
2:06/WQXR-AM/FM—Massenet: Don Quichotte.
3:00/WNCN—Kabalevsky: Sym #2, Op. 19 (Measham).
4:00/WNCN—Schubert: Sym #3 in D (Mehta).
5:00/WNCN—D. Scarlatti: Keyboard Sonatas (R. Casadesus).
5:06/WQXR-AM/FM—Rubinstein: Valse in F, Op. 82.
6:00/WNCN—Haydn: Sym #98 in B-Flat (C. Davis).
6:30/WQXR-AM/FM—Blacher: The Pirate's Ballad.
7:00/WNCN—Gottschalk: The Dying Poet (Rigai).
8:00/WNCN—Poulenc: Maries de la Tour Eiffel (Pretre).
9:00/WNCN—Mozart: Piano Cto #12 in A (Lupu/Segal).
9:06/WQXR-AM/FM—Sibelius: Sym #3 in E-Flat (Maazel).
11:00/WNCN—Nardini: Violin Sonata in D (Grumiaux, Hajdu).
WNYC—Bach: Prelude in a (Verlet).

Sun., May 9

9:06 a.m./WQXR-AM/FM—Vivaldi: Stabat Mater.
10:00 a.m./WNCN—Various: Elizabethan Lute Music (Bream Consort).
WNYC—Brahms: Trio in E-Flat for Horn, Violin & Piano (Tuckwell, Perlman, Ashkenazy).
10:06 a.m./WQXR-AM/FM—Boccherini: Qnt #6 in G for Guitar & Strings.
11:00 a.m./WNCN—Myslivecek: Sym in D (Prague Chamber Orch).
1:00/WNCN—Mahler: Sym #9 in D (Solti).
2:06/WQXR-AM/FM—Bloch: Cto Grosso #1 for Piano & Strings.
3:00/WNCN—Ravel: Miroirs: Alborada del gracioso (de Larrocha).
3:06/WQXR-AM/FM—Stravinsky: Sym of Psalms (Levine).
4:00/WNCN—Various: Renaissance Music: Netherlands & German (Weinhoppel).
6:00/WNCN—Still: Highway 1, USA(Brown/Freeman).
WNYC—Suk: Elegie for Violin, Cello & Piano (Suk, Trampler, Parnas, Schub).
7:00/WNCN—Puccini: Madama Butterfly (Moffo, Elias, Valletti, Cesari, Corena/Leinsdorf).
7:06/WQXR-AM/FM—Bartok: Rhapsody #1 for Violin & Orch.
8:00/WNYC—Ravel: Rapsodie espagnole (Leinsdorf).
8:06/WQXR-AM/FM—Tchaikovsky: The Queen of Spades.
11:00/WNYC—Buxtehude: Sonata in E, Op. 2, #6 (Jahr, Wolf, Schmidt).

Mon., May 10

2:06/WQXR-AM/FM—Boyce: Sym #1 in B-Flat.
3:00/WNCN—Stravinsky: Sym in 3 Movements (Mata).
WNYC—Feldman: Spring of Chosros.
4:00/WNCN—Tchaikovsky: Francesca de Rimini, Op. 32 (Munch).
5:06/WQXR-AM/FM—Saint-Saens: Morceau Concert for French Horn, Op. 94.
6:00/WNCN—Cimarosa: Harpsichord Sonatas (Kipnis).
6:30/WNYC—Bruckner: Sym #8 (Klemperer).
7:00/WNCN—Massenet: Werther: Air des lettres (Crespin/Lombard).
8:00/WNCN—Debussy: Nocturnes (Haitink).
WNYC—Vejvanovsky: Serenade in C (Pesek).
8:06/WQXR-AM/FM—Tchaikovsky: Sym #1 in g "Winter Reveries."
9:00/WNCN—Beethoven: Qt #2 in G, Op. 18, #2 (Mann, Carlyss, Rhodes, Krosnick). Recorded at the 92nd St. YM-YWHA.
9:06/WQXR-AM/FM—Smetana: My Country (Ancerl).
11:00/WNCN—Berwald: Septet for Strings & Winds in B-Flat (Melos Ensemble).
WNYC—Leclair: Sonata in B for 2 Violins (Musica Antiqua).

Tue., May 11

2:06/WQXR-AM/FM—Prokofiev: Sym #5 in E-Flat, Op. 100.
3:00/WNCN—Tchaikovsky: Romeo & Juliet (Monteux).
WNYC—Fernando de Lucia, tenor.
4:00/WNCN—Falla: 7 Popular Spanish Songs (Starker, Pommers).
5:06/WQXR-AM/FM—Sarasate: Caprice Basque, Op. 24.
6:00/WNCN—Poulenc: Les Banalities (Parker, Baldwin).
6:30/WNYC—Haydn: Sym #73 "Hunt" (Jones).
7:00/WNCN—Gounod: Faust: Ballade of the King of Thule; Jewel Song (Sayao/Cleva).
8:00/WNCN—Mozart: Sonata for 2 Pianos in D (Eschenbach, Frantz).
WNYC—Strauss: Emperor Waltz (Boskovsky). Saint-Saens: Danse Macabre (Martinon).
9:00/WNCN—Brahms: Variations of a Theme by Haydn, Op. 56a (Leinsdorf).
9:06/WQXR-AM/FM—Copland: Appalachian Spring (Koussevitzky).
11:00/WNCN—Cimarosa: Harpsichord Sonatas (Kipnis).
WNYC—Bach: Solo Partita for Violin, #1 in b (Kim).

Unless otherwise indicated, all times are p.m. and all stations are FM.

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TELEVISION

Daytime, May 5-7 and 10-11

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❹ **WNBC** 212-664-4444
❺ **WNEW** 212-535-1000
❼ **WABC** 212-887-7777
❾ **WOR** 212-764-7000
⓫ **WPIX** 212-949-2428
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㉑ **WLIW** 516-454-8866
㉛ **WNYC** 212-566-3112
Ⓗ **HOME BOX OFFICE** 212-484-1100
Ⓢ **SHOWTIME** 212-880-6600
Ⓤ **UPTOWN** 212-942-7200
Ⓦ **WOMETCO (WHT).** 800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❹ Health Field
❺ New Zoo Review
❼ News
❾ Joe Franklin
⓫ Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
Ⓗ Wed/**Movie:** The Mysterious Stranger
Tue/**Movie:** Charlie, the Lonesome Cougar. Part II.
Ⓢ Thu/Hugo the Hippo

6:25
❹ Today in New York
❼ Listen and Learn

6:30
❷ Captain Kangaroo
❺ Popeye
⓫ Hot Fudge
⓭ Wed-Fri,Tue/Captioned News
Mon/Inside Albany
Ⓗ Thu/**Movie:** Young and Free
Fri/On Vacation With Mickey Mouse and Friends
Mon/**Movie:** Charlie, the Lonesome Cougar. Part I.
Ⓢ Thu/Short Picks
Fri/Winters/Davidson

6:45
㉑ A.M. Weather

7:00
❷ Morning
❹ Today
❺ Great Space Coaster
❼ Good Morning America
❾ Jimmy Swaggart
⓫ Josie and the Pussycats
⓭ Nightly Business Report
㉑ Lilias, Yoga and You
Ⓗ Tue/**Movie:** The Mysterious Stranger
Ⓢ Thu/Lola Falana

7:30
❺ Woody & Bugs
❾ Jim Bakker
⓫ MGM Cartoons
⓭ MacNeil/Lehrer Report
㉑ Wed-Fri, Tue/L.I. Newsview
Mon/ Washington Mainstream
Ⓗ Wed/**Movie:** Take This Job and Shove It
Fri/That Man in the White House: F.D.R.
Mon/Melissa Manchester in Concert
Ⓢ Wed,Mon/**Movie:** Gigi
Fri/**Movie:** Hawk, the Slayer
Tue/**Movie:** The Last of the Caddoes

8:00
⓫ Tom and Jerry
⓭ Wed-Fri/N.J. Nightly News
Mon/Inside Albany
㉑ Sesame Street
Ⓗ Thu/**Movie:** The Last Chase
Ⓢ Thu/**Movie:** The Last of the Caddoes
Tue/**Movie:** A Conflict of Interest

8:30
❺ Flintstones
❾ Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
⓫ Magilla Gorilla
⓭ Over Easy
Ⓗ Mon/**Movie:** A Force of One
Tue/**Movie:** Cardiac Arrest
Ⓢ Thu/**Movie:** Invaders from the Deep

9:00
❷ World of People
❹ Donahue
❺ Brady Bunch
❼ Richard Simmons
❾ Straight Talk
⓫ Flipper
⓭ Sesame Street
㉑ Instructional School Service through 3 p.m.

9:30
❷ Jokers Wild
❺ My Three Sons
❼ Good Morning New York
⓫ Gentle Ben
Ⓗ Wed/The Strange Death of the Desert Fox
Fri/Hitler's Master Race. . . The Mad Dream of the SS
Ⓢ Wed,Fri,Mon/Aerobicize

10:00
❷ One Day at a Time
❹ Diff'rent Strokes
❺ Waltons
❾ Romper Room
⓫ Civic Programming
⓭ Instructional programming thru 4 p.m.
Ⓗ Wed/**Movie:** The Apple Dumpling Gang Rides Again
Thu/**Movie:** Salem's Lot
Fri/ Melissa Manchester in Concert
Mon/**Movie:** Steel
Tue/ The Last Voyage of the Morro Castle
Ⓢ Wed/**Movie:** Julie
Thu/**Movie:** Raintree County
Fri/**Movie:** Chandler
Mon/**Movie:** The Glass Bottom Boat
Tue/**Movie:** A Thunder of Drums

10:30
❷ Alice
❹ Wheel of Fortune
Ⓦ Wed/**Movie:** Adam and Evelyn
Thu/**Movie:** Touched by Love
Fri/**Movie:** Black Girl
Mon/**Movie:** Two Weeks in Another Town
Tue/**Movie:** Loophole

11:00
❷ Price Is Right
❹ Texas
❺ Hour Magazine
❼ Love Boat
❾ John Davidson
⓫ Medical Center
Ⓗ Fri/**Movie:** A Force of One
Tue/**Movie:** The Outlaw Josie Wales

11:30
Ⓢ Fri/Winters/Davidson

12 NOON
❷ Tattletales
❹ Doctors
❺ Midday
❼ Family Feud
❾ News
⓫ Candid Camera
Ⓗ Wed/Time Was. . . the '60s
Thu/What on Earth?
Mon/Twenty-Five Years of Jerry Lee—A Celebration
Ⓢ Wed/**Movie:** Willie & Phil
Fri/**Movie:** The Black Hole
Mon/**Movie:** The Blues Brothers
Tue/Lola Falana

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Ryan's Hope
⓫ Inn Midday Edition
Ⓗ Fri/The Last Voyage of the Morro Castle

1:00
❷ As the World Turns
❹ Days of Our Lives
❼ All My Children
❾ Tic Tac Dough
⓫ 700 Club
Ⓗ Wed/That Man in the White House: F.D.R.
Thu/**Movie:** Touched by Love
Mon/**Movie:** From Hell to Victory
Ⓢ Thu/**Movie:** All that Jazz
Tue/Best of What's Up America

1:30
❺ Love American Style
❾ Pitfall
Ⓗ Fri/**Movie:** The Apple Dumpling Gang Rides Again
Tue/**Movie:** Cardiac Arrest

2:00
❹ Another World
❺ Ghost and Mrs. Muir
❼ One Life to Live
❾ Bullseye
⓫ Odd Couple
Ⓢ Thu/**Movie:** The Nude Bomb
Wed, Fri/Aerobicize

2:15
Ⓢ Mon/Aerobicize

2:30
❷ Capitol
❺ Bewitched
❾ Match Game
⓫ Magic Garden
Ⓢ Wed/**Movie:** The Incredible Shrinking Woman
Fri/**Movie:** Hawk, the Slayer
Mon/**Movie:** Silk Stockings
Tue/**Movie:** The Last of the Caddoes

3:00
❷ Guiding Light
❹ CHiPs
❺ Get Smart
❼ General Hospital
❾ Bonanza
⓫ Krofft Superstars
㉑ Lilias, Yoga and You
Ⓗ Wed/**Movie:** Steel
Thu/**Movie:** The Last Chance
Mon/**Movie:** Salem's Lot
Tue/That Man in the White House: F.D.R.
Ⓢ Tue/Mulefeathers

3:30
❺ Brady Bunch
⓫ Tom and Jerry
㉑ Villa Alegre
Ⓗ Fri/**Movie:** Cardiac Arrest
Ⓢ Thu/Lola Falana

4:00
❷ Barnaby Jones
❹ Mary Tyler Moore
❺ Gilligan's Island
❼ Edge of Night
❾ Wed/**Movie:** Frankie and Johnny (1966). Elvis Presley, Donna Douglas. Elvis on a riverboat with lots of young women.
Thu/**Movie:** Tickle Me (1965). Elvis Presley, Julie Adams. Elvis on an all-girl ranch.
Fri/**Movie:** Jailhouse Rock (1957). Elvis Presley, Judy Tyler. The best Elvis movie; he plays a prisoner who learns how to play the guitar and sings some great songs.
Mon/**Movie:** Rider on the Rain (1970). Charles Bronson, Jill Ireland. Terrific murder mystery, directed by René Clement.
Tue/**Movie:** Kid Galahad (1962). Charles Bronson, Elvis Presley. Presley is a boxer in this lackluster remake of the 1937 Hollywood original.
⓫ Scooby Doo
⓭ Sesame Street
㉑ Wed, Thu, Mon, Tue/Over Easy
Fri/Women's Digest
Ⓢ Wed/**Movie:** Hugo the Hippo

4:30
❹ Dark Shadows
❺ What's Happening
❼ People's Court
⓫ Good Times
㉑ Electric Company
Ⓢ Thu,Mon/**Movie:** Invaders from the Deep
Fri/**Movie:** Toby and the Koala Bear
Tue/**Movie:** Hugo the Hippo

5:00
❷ ❹ ❼ News
❺ Bionic Woman
⓫ Little House on the Prairie
⓭ Mister Rogers' Neighborhood
㉑ Sesame Street
Ⓗ Wed/The Strange Death of the Desert Fox
Thu/Twenty-Five Years of Jerry Lee—A Celebration
Fri/Time Was. . . the '60s
Mon/Brendon Chase-The Getaway
Tue/**Movie:** The Mysterious Stranger

5:30
Ⓗ Wed/The Strange Death of the Desert Fox
Mon/What on Earth?
Ⓢ Wed/**Movie:** Gigi

Evening, May 5-7 and 10-11

Wed., May 5

6:00
❷ ❹ ❼ News
❺ Charlie's Angels
❾ Hawaii Five-O
⓫ Happy Days Again
⓭ Dick Cavett
㉑ New Voice
㉛ Brooklyn College Presents

6:30
⓫ Barney Miller
⓭ N.J. Nightly News
㉑ Motorweek
㉛ City Comment

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ You Asked For It
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Over Easy
㉛ New Voice
Ⓗ **Movie:** The Apple Dumpling Gang Rides Again

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ People's Court
❾ Entertainment Tonight
⓫ News
⓭ MacNeil/Lehrer
㉑ L.I. Newsview
㉛ Up and Coming
Ⓢ Laff-a-Thon

8:00
❷ Incredible Hulk
❹ Real People
❺ PM Magazine
❼ Greatest American Hero
❾ **Soccer:** Cosmos vs. Toronto Blizzard
⓫ **Special:** A Woman Called Golda. Ingrid Bergman stars as Golda Meir in this two-part documentary-drama. Also stars Anne Jackson and Leonard Nimoy. Part II.
⓭ Media Probes
㉑ Murder Most English
㉛ Sharing the Dream
Ⓢ Bizarre
Ⓦ **Movie:** The Blue Lagoon

8:30
❺ Carol Burnett
⓫ Placido Domingo: The Tenor, the Teacher
⓭ Fake?
Ⓢ Best of What's Up America

9:00
❷ **TV Movie:** Return of the Rebels (1981). Barbara Eden, Don Murray.
❹ Facts of Life
❺ Merv Show
❼ Fall Guy
⓫ Kennedy Center Tonight: Firebird by The Dance Theatre of Harlem. Dancers include Stephanie Dabney, Lorraine Graves and Donald Williams.
㉑ Alfred Hitchcock
㉛ Humanities Through the Arts

Ⓗ **Movie:** The Fan
Ⓤ **Movie:** Tess

9:30
❹ Teachers Only

㉑ Doctor in the House
㉛ American Story

9:45
🅦 **Movie:** Androcles and the Lion

10:00
❹ Quincy
❺ ⓫ News
❼ Dynasty
❾ Nine on N.J.
⓭ Nana: The Actress. First in a five-part BBC Television adaptation of Emile Zola's novel, "Nana."
㉑ A License for Shoreham?
㉛ Japan: Living/ Changing Tradition
🅢 **Movie:** Massacre at Central High

10:30
❾ Newark and Reality
⓫ News
㉛ Understanding Human Behavior

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Benny Hill
⓫ Honeymooners
⓭ Dick Cavett
㉑ L.I. Newsview
㉛ Humanities Through the Arts
🅗 **Movie:** Death Hunt
🅤 **Movie:** Naughty Girls on the Loose

11:30
❷ **Movie:** To be announced
❹ Tonight
❺ Starsky & Hutch
❼ Nightline
❾ Ironside
⓫ Saturday Night
⓭ Masterpiece Theatre: Love in a A Cold Climate
㉑ Captioned News
㉛ American Story
🅢 **Movie:** Willie & Phil
🅦 **Movie:** Mr. Buddwing

12 **MIDNIGHT**
❼ Love Boat
㉑ Latenight
㉛ Japan: Living/ Changing Tradition

12:30
❹ Late Night with David Letterman
❺ Get Smart
❾ **Movie:** Carry on Admiral (1956). Peggy Cummins, David Tomlinson. Naval inanity.
⓫ Star Trek
㉛ Understanding Human Behavior

12:40
🅗 **Movie:** Take This Job and Shove It

1:00
❺ Rat Patrol

1:10
❼ **Movie:** Beloved Infidel (1959). Gregory Peck, Deborah Kerr, Eddie Albert. The declining years of F Scott Fitzgerald.

1:30
❹ Here's Lucy
❺ Love American Style
⓫ News
🅢 **Movie:** The Incredible Shrinking Woman

2:00
❹ Mary Tyler Moore
❺ **Movie:** The Only Game in Town (1968). Warren Beatty, Elizabeth Taylor Interesting romance and star chemistry.
❾ Joe Franklin
⓫ **Movie:** The Third Secret (1964). Stephen Boyd, Jack Hawkins. A standard whodunit—a psychoanalyst's suicide turns out to be murder.

2:19
❷ **Movie:** Houston, We've Got a Problem (1974). Robert Culp, Clu Gulager, Sandra Dee.

2:20
🅗 **Movie:** Steel

2:30
❹ Millionaire

3:00
❾ **Movie:** 13 Frightened Girls (1963). Murray Hamilton, Joyce Taylor. A diplomat's daughter gets involved in espionage.
🅢 Best of What's Up America

3:35
❼ News

3:48
❷ **Movie:** The Italian Job (1969). Michael Caine, Noel Coward.

4:00
⓫ Hazel

4:05
🅗 **Movie:** Death Hunt

4:30
⓫ Abbott and Costello
🅢 **Movie:** Massacre at Central High

5:00
⓫ Biography

5:30
❾ Morning Stretch
⓫ Black Conversations

5:45
🅗 The Strange Death of the Desert Fox

Thu., May 6

6:00
❷ ❹ ❼ News
❺ Charlie's Angels
❾ Hawaii Five-0
⓫ Happy Days Again
⓭ Dick Cavett
㉑ New Voice
㉛ N.Y.U. Broadcast Lab
🅗 **Movie:** Young and Free
🅢 Short Picks

6:30
⓫ Barney Miller
⓭ Nightly News
㉑ Sport Fishing
㉛ City Comment
🅢 **Movie:** The Gin Game

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ You Asked For It
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Over Easy
㉛ Righteous Apples

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ Where Were You?
❾ Entertainment Tonight
⓫ News
⓭ MacNeil/Lehrer Report
㉑ L.I. Newsview
㉛ Tony Brown's Journal
🅗 Sneak Preview

8:00
❷ Magnum, P.I.
❹ Fame
❺ PM Magazine
❼ No Soap, Radio
❾ **Movie:** God's Little Acre (1958). Robert Ryan, Aldo Ray. Nicely done Georgia farming drama.
⓫ **Movie:** Notorious (1946). Cary Grant, Ingrid Bergman. Hitchcock at his most elegant. A brilliant mixture of melodramatic romance and espionage suspense. Great acting, dazzling and subtle direction.
⓭ New York & Co.
㉑ Women's Digest
㉛ Black Man's Land
🅗 **Movie:** An Eye for an Eye
🅢 **Movie:** The Fan
🅦 **Movie:** The Blue Lagoon

8:30
❺ Carol Burnett
❼ Mork and Mindy
⓫ Sneak Previews
㉑ Top of the World

9:00
❷ To be announced
❹ Diff'rent Strokes
❺ Merv Show
❼ Barney Miller
⓭ Golden Age of Television: Bang the Drum Slowly. Original teleplay starring Paul Newman and Albert Salmi.
㉑ Sneak Previews
㉛ It's Everybody's Business
🅤 **Movie:** The Hand

9:30
❹ Gimme a Break
❼ Taxi
㉑ Media Probes
㉛ Contemporary Health Issues

10:00
❷ Knots Landing
❹ Hill Street Blues
❺ ⓫ News
❼ 20/20
❾ Meet the Mayors
⓭ Masterpiece Theatre: Love in a Cold Climate
㉑ Matters of Life and Death
㉛ American Government Survey
🅗 **Movie:** Excalibur
🅢 Bizarre
🅦 **Movie:** Mon Oncle D'Amerique

10:30
❾ Apple Polishers
⓫ News
㉑ Tony Brown's Journal
㉛ It's Everybody's Business
🅢 Lola Falana

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Benny Hill
⓫ Honeymooners
⓭ Dick Cavett
㉑ L.I. Newsview
㉛ Contemporary Health Issues
🅤 **Movie:** The Hand

11:30
❷ Quincy
❹ Tonight
❺ Starsky & Hutch
❼ Nightline
❾ Racing from Roosevelt
⓫ Saturday Night
⓭ American Playhouse: My Palikari
㉑ Captioned News
㉛ American Government Survey
🅢 **Movie:** All That Jazz

12 **MIDNIGHT**
❼ Vegas
❾ **Movie:** Carry on Screaming (1967). Gerald Thomas, Harry Corbett. All sorts of ghouls and monsters in the forest.
㉑ Latenight

12:30
❷ McMillan & Wife
❹ Late Night with David Letterman
❺ Get Smart
⓫ **Special:** Frederick Douglass Awards Dinner. Honorees will be Joseph Papp, Mrs. Clara Hale and Rev. M. Moran Weston.
🅗 Hallelujah Hollywood

12:35
🅦 **Movie:** The Bitch

1:00
❺ Rat Patrol

1:10
❼ **Movie:** Fourteen Hours (1951). Paul Douglas, Barbara Bel Geddes. An emotionally disturbed man contemplates suicide for 14 hours on a high ledge.

1:30
❹ Here's Lucy
❺ Love American Style
⓫ News
🅗 **Movie:** The Last Chase

1:35
🅢 **Movie:** Swinging Cheerleaders

2:00
❹ Mary Tyler Moore
❺ **Movie:** Tall Man Riding (1955). Randolph Scott, Dorothy Malone. Scott goes after corrupt men in the Old West.
❾ Joe Franklin
⓫ **Movie:** The Truth About Spring (1965). Hayley Mills, John Mills. Teenage romance.

2:30
❹ Millionaire
❼ News

2:41
❷ **Movie:** The Missing are Deadly (1974). Ed Nelson, Leonard Nimoy.

3:00
❾ **Movie:** Shoot First, Die Later (1973). Richard Conte. A policeman gets mixed up with gangsters.

3:15
🅗 Sneak Preview
🅢 **Movie:** The Fan

3:45
🅗 **Movie:** An Eye for an Eye

4:00
⓫ Hazel

4:10
❷ **Movie:** Aquarius Descending. Gene Barry, Susan Saint James.

4:30
⓫ Abbott and Costello

4:50
🅢 **Movie:** The Gin Game

5:00
⓫ Biography

5:30
❾ Morning Stretch
⓫ Open Mind
🅗 Hallelujah Hollywood

Fri., May 7

6:00
❷ News
❺ Charlie's Angels
❾ Hawaii Five-O
⓫ Happy Days Again
⓭ Dick Cavett
㉑ New Voice
㉛ Brooklyn Magazine
🅗 On Vacation With Mickey Mouse and Friends
🅢 **Movie:** The V.I.P.s

6:30
⓫ Barney Miller
⓭ N.J. Nightly News
㉑ Old Houseworks
㉛ City Comment

6:45
㉛ News from City Hall

7:00
❷ ❼ News
❺ M*A*S*H
❾ You Asked For It
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Over Easy
㉛ From Jumpstreet
🅗 Melissa Manchester in Concert
🅤 **Movie:** Amarcord

7:30
❷ In Search of. . . The Titanic
❹ Family Feud
❺ All in the Family
❼ That's Hollywood
❾ Entertainment Tonight
⓫ News
⓭ MacNeil/Lehrer Report
㉑ L.I. Newsview
㉛ South by Northwest

8:00
❷ Dukes of Hazzard
❹ Jokebook
❺ PM Magazine
❼ Benson
❾ **Baseball:** Mets vs. Giants
⓫ **Movie:** The Missouri Breaks (1976). Marlon Brando, Jack Nicholson. A great cast and a great script by Thomas McGuane are wasted in this uneven black comedy of Western myths. A curious failure.
⓭ Washington Week in Review
㉑ In Performance at the White House: Gene Kelly
㉛ Sharing the Dream
🅗 **Movie:** Death Hunt
🅢 **Movie:** Bugs Bunny
🅦 **Movie:** The Hand

8:30
❹ Chicago Story
❺ Carol Burnett
❼ Maggie
⓭ Wall $treet Week
㉛ Thinking Twice About Nuclear War

9:00
❷ Dallas
❺ Merv Show
❼ Battle of the Network Stars
⓭ Creativity with Bill Moyers
㉑ **Movie:** Sun Valley Serenade (1974). Sonja Henie, John Payne.
㉛ Middletown Revisited
🅤 **Movie:** The Odd Angry Shot

9:30
⓭ Inside Story
🅢 **Movie:** The Black Hole

10:00
❷ Nurse
❹ McClain's Law
❺ ⓫ News
❾ N.Y. Report
⓭ The American City
㉛ Borderlands
🅗 With a Touch of Burlesque
🅦 **Movie:** Black Girl

10:30
⓫ News
⓭ Matters of Life and Death
㉑ Placido Domingo: the Tenor, the Teacher

10:40
❾ Kiner's Korner

11:00
❷ ❹ ❼ ⓫ News
❺ M*A*S*H
❾ Benny Hill
⓭ Dick Cavett
㉑ L.I. Newsview
🅗 **Movie:** Cardiac Arrest
🅤 **Movie:** I Hate Blondes

11:30
❷ **Basketball:** NBA Playoff
❹ Tonight
❺ Starsky & Hutch
❼ Nightline
❾ Ironside
⓫ Saturday Night
⓭ Golden Age of Television: Bang the Drum Slowly (see Thu, 9 p.m.).
㉑ Captioned News
🅢 **Movie:** Starting Over

12 **MIDNIGHT**
❼ Fridays
㉑ Latenight
🅦 **Movie:** Jack and Jill

12:10
🅢 **Movie:** The Odd Couple

12:30
❹ Latenight with David Letterman
❺ America's Top Ten
❾ **Movie:** Carry on Constable (1962). Sidney James, Eric Barker. Police hijinks at the station house.
⓫ Star Trek
⓭ Superstar Profile: Paul Newman
🅗 **Movie:** A Force of One

1:00
❺ Sha Na Na
🅤 **Movie:** Blood on the Sun

1:15
🅢 **Movie:** The Mountain Men
🅦 **Movie:** Bobby Jo & the Outlaw

1:30
❺ Love American Style
❼ **Movie:** The Marriage of a Young Stockbroker (1971). Richard Benjamin, Elizabeth Ashley. A promising young stockbroker's voyeur tendency upsets his marriage and career.
⓫ News

2:00
❷ **TV Movie:** Sarah T. . . Portrait of a Teenage Alcoholic (1975). Linda Blair,

SOLUTIONS TO LAST WEEK'S PUZZLES

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TELEVISION

Larry Hagman
4 Mary Tyler Moore
5 **Movie:** Too Much, Too Soon (1958). Dorothy Malone, Errol Flynn. The Diane Barrymore story, not very compelling.
9 Joe Franklin
11 **Movie:** Sweet Smell of Success (1957). Burt Lancaster, Tony Curtis. Lancaster is a delectable heavy in this gritty portrait of corruption in the New York press.

2:05
H **Movie:** Escape from New York

2:30
4 Millionaire

2:50
7 News

3:00
9 **Movie:** Swamp Water (1941). Dana Andrews, Walter Brennan, Anne Baxter. Jean Renoir's lyrical Hollywood film about an escaped murderer.
S **Movie:** H.O.T.S.

3:45
H **Movie:** Terror Train

3:54
2 **Movie:** Never Give an Inch (1972). Paul Newman, Henry Fonda, Lee Remick.
11 Hazel

4:30
11 Abbott and Costello

4:45
S **Movie:** Bugs Bunny

5:00
11 Best of Groucho

5:25
H Hitler's Master Race. . . The Mad Dream of the SS

5:30
5 Underdog
11 Biography

5:35
9 **Movie:** Johnny Angel (1945). George Raft, Claire Trevor. Great *film noir* with Raft out for revenge on the mob.

5:45
S **Movie:** Murder Among Friends

Mon., May 10

6:00
2 4 News
5 Charlie's Angels
9 Hawaii Five-O
11 Happy Days Again
13 Dick Cavett
21 New Voice
31 All About TV
S **Movie:** Gigi

6:30
11 Barney Miller
13 N.J. Nightly News
21 Woodwright's Shop
31 City Comment
H **Movie:** Charlie, the Lonesome Cougar. Part I.

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked for It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Rebop

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 When Havoc Struck
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 L.I. Newsview
31 The Trial of Henry Flipper
H Hitler's Master Race. . . The Mad Dream of the SS

8:00
2 M*A*S*H
4 Little House on the Prairie
5 PM Magazine
7 That's Incredible
9 Hollywood
11 **Special:** Look What Happened to Rosemary's Baby (1976). Ruth Gordon, Patty Duke Astin. Rosemary's little devil has grown up.
13 Great Performances: The Girls in Their Summer Dresses and Other Stories by Irwin Shaw. Starring Carol Kane and Jeff Bridges.
21 Ian McKellan Acting Shakespeare
H **Movie:** A Force of One
S **Movie:** The Blues Brothers
W **Movie:** The V.I.P.s

8:30
2 Making the Grade
5 Carol Burnett
31 Afro-American Perspectives

9:00
2 Rules of Marriage. Part I.
4 **Movie:** How to Beat the High Cost of Living (1980). Susan Saint James, Jane Curtin, Jessica Lange.
5 Merv Show
7 **Special:** Inside the Third Reich. Part II (see Sun, 8 p.m.).
9 **Movie:** Cabaret (1972). Liza Minelli, Joel Grey. Bob Fosse's splendid version of the Broadway musical about the rise of Nazism during the Weimar Republic. Based on Christopher Isherwood's Berlin stories. A superlative cast performs great songs.
31 Humanities Through the Arts
U **Movie:** Funhouse

9:30
13 De Kooning on de Kooning
21 Carthage
31 American Story
H **Movie:** Death Hunt

10:00
2 Lou Grant
4 TV's Censored Bloopers
5 11 News
21 Creativity with Bill Moyers
31 Japan: Living/Changing Tradition
W **Movie:** Blow Up

10:30
11 News
13 Pavarotti At Juilliard
21 California Dreams
31 Understanding Human Behavior
S **Movie:** The Attic

11:00
2 4 7 News
5 M*A*S*H
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
31 Humanities Through the Arts
U **Movie:** The Odd Angry Shot

11:30
2 Quincy
4 Best of Carson
5 Starsky & Hutch
7 Nightline
9 Ironside
11 Saturday Night
13 Superstar Profile: Gregory Peck
21 Captioned News
31 American Story
H Hallelujah Hollywood

12 MIDNIGHT
7 **TV Movie:** King Crab (1979). Barry Newman, Jeffrey De Munn, Harold Gould.
21 Latenight
31 Japan: Living/Changing Tradition
W **Movie:** Silk Stockings

12:05
S **Movie:** All That Jazz

12:30
4 Late Night with David Letterman
5 Get Smart
9 **Movie:** Requiem for a Secret Agent (1965). Stewart Granger, Daniela Bianchi. Dull spaghetti espionage.
11 Star Trek
H **Movie:** Excalibur

12:40
2 Columbo

1:00
5 Rat Patrol

1:30
4 Here's Lucy
5 Love American Style
11 News

2:00
4 Mary Tyler Moore
5 Best of Midday
9 Joe Franklin
11 **Movie:** The Time, the Place, and the Girl (1946). Dennis Morgan, Janis Paige. Mediocre nightclub drama.

2:10
S **Movie:** Massacre at Central High

2:15
7 **Movie:** Fireball 500 (1966). Frankie Avalon, Annette Funicello. A naive stock car driver gets tricked into pulling a boot leg run.

2:18
2 **Movie:** The Cut Man Caper (1975). Raymond St. Jacques, Godfrey Cambridge.

2:30
4 Millionaire

3:00
9 **Movie:** The Fearless Vampire Killers (1967). Roman Polanski, Sharon Tate. Polanski claims his unfunny vampire comedy was butchered by the producers.
H **Movie:** Steel

3:20
5 Off The Set

3:47
2 **Movie:** Swingers Only (1968). Robert Lansing, Ann Blyth.

4:00
11 Hazel

4:05
7 News

4:15
S Laff-a-Thon

4:30
11 Abbott and Costello

5:00
11 Biography

5:30
11 Focus: New Jersey
S **Movie:** Gigi

Tue., May 11

6:00
2 4 News
5 Charlie's Angels
9 Hawaii Five-O
11 Happy Days Again
13 Dick Cavett
21 New Voice
31 Women: N.Y. Edition
S **Movie:** Conflict of Interest

6:30
11 Barney Miller
13 N.J. Nightly News
21 Victory Garden
31 City Comment
H **Movie:** Charlie, the Lonesome Cougar. Part II.

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Watch Your Mouth

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Omni
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 L.I. Newsview
31 Comments
H The Last Voyage of the Morro Castle

8:00
2 To be announced
4 Bret Maverick
5 PM Magazine
7 Happy Days
9 **Movie:** Ten Thousand Bedrooms (1957). Dean Martin, Anna Maria Alberghetti. Martin is an American playboy in Rome. Not very inspiring.
11 **Movie:** Framed (1975). Joe Don Baker, Conny Van Dyke. The revenge of a man unjustly put in jail.
13 Saudi Arabia
21 Great Performances: Schubert's Mass #6 in E-Flat
31 With Ossie and Ruby
S **Movie:** Excalibur
W **Movie:** Loophole

8:30
5 Carol Burnett
7 Laverne & Shirley
31 Tony Brown's Journal
H **Movie:** Terror Train

9:00
2 Rules of Marriage. Part II.
5 Merv Show

7 Three's Company
13 American Playhouse: Oppenheimer
21 Masterpiece Theatre: Love in a Cold Climate
31 It's Everybody's Business
U **Movie:** Tess

9:30
7 Too Close for Comfort
31 Contemporary Health Issues

10:00
4 Shape of Things
5 News
7 Hart to Hart
13 Profiles in American Art: Wilson Hurley
21 L.I. Speakout
31 American Government Survey
W **Movie:** Thief

10:15
H **Movie:** The Awakening

10:30
9 Meet the Mayors
11 News
13 With Ossie & Ruby
31 It's Everybody's Business
S Best of What's Up America

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
31 Contemporary Health Issues

11:30
2 Alice
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Maude
11 Saturday Night
13 **Movie:** Hold Back the Dawn (1941). Charles Boyer, Olivia de Havilland, Paulette Goddard. A refugee from the Nazis weds an American in Mexico merely to gain admittance to the U.S.
21 Captioned News
31 American Government Survey

11:55
H **Movie:** Cardiac Arrest

12 **MIDNIGHT**
2 WKRP In Cincinnati
7 Fantasy Island
9 Racing from Roosevelt
21 Latenight
S Lola Falana
U **Movie:** Blood on the Sun

12:15
W **Movie:** Young Playthings

12:30
2 McCloud
4 Late Night with David Letterman
5 Get Smart
9 **Movie:** The Human Vapor (1968). Japanese sci-fi.
11 Star Trek

1:00
5 Rat Patrol
9 Persuaders
S **Movie:** Starting Over

1:10
7 **Movie:** Wuthering Heights (1970). Anna Calder Marshal, Timothy Dalton. A gothic tragedy of an aristocratic girl's love for a savage young man.

1:25
H With a Touch of Burlesque

1:30
4 Here's Lucy
5 Love American Style
11 News

2:00
4 Mary Tyler Moore
5 **Movie:** Top Secret Affair (1957). Susan Hayward, Kirk Douglas. Comedy in the Congress. Hayward is memorable.
9 Joe Franklin
11 **Movie:** The Longest Hundred Miles (1967). Katharine Ross, Doug McClure. WW2 action in the Philippines.

2:09
2 **Movie:** The Assassination Bureau (1969). Oliver Reed, Diana Rigg, Telly Savalas.

2:25
H **Movie:** Network

2:30
4 Millionaire

2:45
S **Movie:** Swinging Cheerleaders

3:00
9 **Movie:** Roberta (1935). Irene Dunne, Fred Astaire, Ginger Rogers. Silly romance is background for great dance numbers by Astaire and Rogers.

3:15
7 News

4:00
11 Hazel

4:30
11 Abbott and Costello
H **Movie:** Terror Train

5:00
11 Biography

5:30
11 Suburban Closeup

Weekend, May 8-9

Sat., May 8

6:00
5 Patterns For Living
11 Barbapapa
H **Movie:** From Hell to Victory

6:05
S **Movie:** Toby and the Koala Bear

6:30
2 Sunrise Semester
4 Agriculture, U.S.A.
5 Insight
7 News
11 Tom and Jerry

7:00
2 Patchwork Family
4 A Better Way
5 World Tomorrow
7 Davey and Goliath
9 News
11 Josie and the Pussycats
13 Sesame Street

7:30
4 Villa Alegre
5 Encore News
7 Wildlife Adventure
9 Make Peace With Nature
11 MGM Cartoons
S Fractured Flickers

8:00
2 Popeye and Olive
4 Flintstones
5 Car Care Central
7 Superfriends
9 Christopher Closeup
11 Tom and Jerry
31 Carrascolendas
H **Movie:** The Mysterious Stranger
S **Movie:** A Conflict of Interest

8:30
2 Tarzan/Lone Ranger
4 Smurfs
5 **Movie:** Follow the Leader (1944). The East Side Kids investigate a robbery.
7 Thundarr/Goldie Gold
9 Newark and Reality
11 Magilla Gorilla
31 Villa Alegre

9:00
9 Apple Polishers
11 Big Blue Marble
13 Mister Rogers' Neighborhood
31 Oye Willie

9:30
2 Bugs Bunny/Road Runner
4 Kid Super Power
7 Laverne & Shirley
9 Davey and Goliath
11 Herald of Truth
13 Electric Company
31 Mundo Real
H **Movie:** The Outlaw Josie Wales

9:40
5 **Movie:** Sherlock Holmes in Terror by Night (1946). Basil Rathbone, Nigel Bruce. Holmes after a jewel thief.

10:00
7 Richie Rich
9 Dr. Who
11 Old Time Gospel Hour
13 Nova
31 Sonrisas
S **Movie:** The Americanization of Emily

10:30
4 Spider-Man
31 Que Pasa U.S.A.?

11:00
4 Space Stars
5 Soul Train
7 Fonz
9 Great Movie Cowboys
11 Hee Haw
13 Middletown Revisited
31 Humanities Through the Arts

11:30
2 Blackstar
7 Heathcliff & Marmaduke

12 **NOON**
2 Trollkins
4 Daffy-Speedy
5 America's Top Ten
7 Weekend Specials
9 NASL Soccer Kicks
11 **Tennis:** World Championship
13 This Old House
21 Motor Week
31 American Story
H **Movie:** Smokey and the Bandit II
S **Movie:** Mulefeathers

12:30
2 Tom and Jerry
4 Bullwinkle
5 Portrait of a Legend
7 American Bandstand
9 Pitfall
13 Presente
21 Woodwright's Shop

1:00
2 Kwicky Koala
4 **Baseball:** Dodgers vs. Expos
5 Sha Na Na
9 Brook Robinson's Greatest Sports Legends
11 Robin Hood
13 Checking It Out
21 Vic Braden's Tennis For The Future
31 Japan: Living/Changing Tradition
W **Movie:** Santa Fe Trail

1:30
2 30 Minutes
5 Brady Bunch
7 News Conference
9 **Baseball:** Mets vs. Giants
11 World of Survival
13 Kennedy Center Tonight: Firebird by the Dance Theatre of Harlem
21 Natural History Of A Sunbeam
S Fractured Flickers

2:00
2 Kidsworld
5 Big Valley
7 Sugar Ray Leonard's Golden Gloves
11 **Movie:** Blondie Brings Up Baby (1939). Penny Singleton, Arthur Lake.Dagwood gets arrested for kidnapping.
21 Up & Coming
31 Understanding Human Behavior
H **Movie:** The Last Chase
S **Movie:** All the Fine Young Cannibals

2:30
2 Public Hearing
13 Golden Age of Television: Bang the Drum Slowly (see Fri, 11:30 p.m.).
21 Righteous Apples

3:00
2 **Movie:** The Return of the World's Greatest Detective (1976)
5 **Movie:** Street Gangs of Hong Kong (1979). Martial arts action.
13 **Tennis:** Tournament of Champions
21 Sports America
31 It's Everybody's Business

3:30
9 Greatest Sports Legends
11 This Week in Baseball
13 American Playhouse: My Palikari
S **Movie:** A Conflict of Interest

4:00
4 **Golf:** Michelob-Houston Open
11 Sanford and Son
21 Portraits in Pastel
31 Contemporary Health Issues
H **Movie:** Hard Country

4:10
9 Kiner's Korner

4:30
2 Sports Saturday
9 **Movie:** Tower of London (1962). Vincent Price, Michael Pate. Roger Corman's medieval schlock.
11 Good Times
21 Antiques XI

5:00
5 Mission Impossible
7 Wide World of Sports
11 White Shadow
13 America's Black Forum
21 Last Chance Garage
31 American Government Survey

5:30
4 Baseball Bunch
13 Open Mind
21 Quilting
S **Movie:** Resurrection

5:45
W **Movie:** Electric Eskimo

6:00
2 Dave Marash Reporting
4 News
5 Starsky & Hutch
9 **Movie:** Racing from Aqueduct
11 Star Trek
13 New Jersey Show
21 Sneak Previews
31 European Television
H **Movie:** From Hell to Victory

6:30
2 4 7 News
9 Wild Kingdom
21 Guitar with Frederick Noad
31 Lawmakers

6:45
W **Movie:** The Earthling

7:00
2 News
4 Prime of Your Life
5 6 Million $ Man
7 New York People
9 Chronicle
11 Dance Fever
13 Inside Albany
21 Washington Mainstream
31 Righteous Apples

7:30
2 2 On The Town
4 Look at Us
7 **Special:** Is My Baby Okay?
9 Agronsky and Co.
11 Solid Gold
13 Lawmakers
21 Inside Albany
31 Up and Coming
S Laff-a-Thon

8:00
2 Walt Disney
4 Harper Valley
5 **Movie:** Across the Pacific (1942). Humphrey Bogart, Mary Astor. So-so WW2 espionage drama with occasional star magic.
7 Banjo, the Woodpile Cat
9 Latin New York
13 Ireland: A Television History
21 All Creatures Great and Small
31 Parchman Trials
H **Movie:** Smokey and the Bandit II
S Gallagher

8:30
4 One of the Boys
7 Stanley, the Ugly Duckling
9 N.Y. Report
11 Sonny & Cher Comedy Hour
W **Movie:** Modern Romance

9:00
2 **Movie:** The Amityville Horror (1979). James Brolin, Margot Kidder. A suburban dream house turns into a living nightmare for its new residents.
4 Barbara Mandrell
7 Love Boat
9 **Soccer:** Cosmos vs. Tulsa
13 **Movie:** Hold Back the Dawn (see Tue, 11:30 p.m.)
21 Brideshead Revisited
31 Brooklyn Magazine
S **Movie:** Excalibur
U **Movie:** Funhouse

9:30
11 Tales of the Unexpected
31 N.Y.U. Broadcast Lab

10:00
4 NBC Magazine
5 11 News
7 Fantasy Island
31 Great Performances: The Film Society of Lincoln Center Presents a Tribute to Billy Wilder
H World Championship Boxing: Salvador Sanchez vs. "Rocky" Garcia

10:30
5 Black News
11 **Baseball:** Yankees vs. Seattle Mariners
21 With Babies and Banners: Story of the Women's Emergency Brigade
W Jethro Tull

11:00
2 4 7 News
5 **Movie:** Helter Skelter (1976). George DiCenzo, Steve Railsback. Well-made account of the Manson murder trials. Part II.
9 Paul Hogan
13 Sneak Previews
U **Movie:** Tess

11:30
4 SCTV Network
9 Harness Racing from Roosevelt
13 Dick Cavett
H **Movie:** Excalibur
S Bizarre
W **Movie:** Woman in the Night

11:45
2 Sportspeople
7 **Movie:** Car Wash (1976). Franklin Ajaye, Sully Boyar.

12 **MIDNIGHT**
2 **Movie:** Airport (1970). Dean Martin, Burt Lancaster.
9 Championship Wrestling
13 Matinee at the Bijou
S Pick-Up Summer

12:55
❺ **Movie:** Long Day's Journey Into Night (1962). Katharine Hepburn, Jason Robards. *Sidney Lumet's classic* adaptation of Eugene O'Neill's play.

1:00
❹ Kenny Everett Video
❾ **Movie:** Horror Rises From the Tomb (1970). Paul Naschy, Vic Winner. Searching for the spirits of evil ancestors.
⓫ Twilight Zone
🅦 **Movie:** Sweet William

1:30
❹ Rock Concert
⓫ News

1:40
❼ **Movie:** Kaleidoscope (1966). Warren Beatty, Susannah York.

1:45
🅢 **Movie:** Willie & Phil

1:55
🅗 **Movie:** Hard Country

2:00
⓫ **Movie:** The Brides of Dracula (1960). Peter Cushing, Martita Hunt. The world's favorite vampire visits a private school for girls.
🅢 **Movie:** The First Deadly Sin

2:42
❷ **Movie:** Little Fauss and Big Halsy (1970). Robert Redford, Michael J. Pollard.

3:00
❹ Mary Tyler Moore
❾ **Movie:** First Love (1970). Dominique Sanda, John Moulder Brown. Maximilian Schell's compelling drama of a young man's infatuation.

3:30
❹ News

3:40
❼ News
🅗 Video Jukebox

3:45
🅢 **Movie:** Excalibur

3:55
🅗 **Movie:** Melvin and Howard

4:00
⓫ Hazel

4:30
⓫ Abbott and Costello

4:34
❷ **TV Movie:** Starsky and Hutch (1974). David Soul, Paul Michael Glaser.

5:00
⓫ Best of Groucho

5:30
❾ Public Affairs
⓫ Biography
🅗 Hallelujah Hollywood

Sun., May 9

6:00
❾ Straight Talk
⓫ I Dream of Jeannie

6:05
🅢 **Movie:** Mulefeathers

6:30
❹ Arts of Asia
❼ News
⓫ Christopher Closeup
🅗 **Movie:** The Apple Dumpling Gang Rides Again

6:45
⓫ Davey and Goliath

7:00
❷ Mighty Mouse/ Heckle & Jeckle
❹ Rebop
❺ Kenneth Copeland
❼ Faith for Today
❾ Church Growth International
⓫ Robert H. Schuller
⓭ Sesame Street

7:30
❷ Drak Pack
❹ Carrascolendas
❼ This Is The Life
❾ Viewpoint on Nutrition

8:00
❷ Mr. Moon's Magic Circus
❹ Twice A Woman
❺ Jimmy Swaggart
❼ Christopher Closeup
❾ Nine on N.J.
⓫ Frederick K. Price
🅢 Bugs Bunny

8:30
❷ Way to Go
❹ Here's Lucy
❼ Insight
❾ Day of Discovery
🅗 **Movie:** Touched by Love

9:00
❷ Sunday Morning
❹ Here's Lucy
❺ Wonderama
❼ Today's Black Woman
❾ Oral Roberts
⓫ Old Time Gospel Hour
⓭ Mister Rogers' Neighborhood
㉛ American Government Survey

9:30
❹ Mary Tyler Moore
❼ Page Seven
❾ Point of View
⓭ Wall $treet Week
🅢 Jonathan Winters with John Davidson

10:00
❹ Positively Black
❺ *Wonder Woman*
❼ We're Movin
❾ Mass
⓫ Doctor Snuggles
⓭ New Jersey Show
㉛ Contemporary Health Issues
🅢 **Movie:** Four Seasons

10:30
❷ Channel 2 the People
❹ Visiones
❼ Kids Are People Too
❾ That's the Spirit
⓫ Tom and Jerry
🅗 **Movie:** Savage Harvest

11:00
❷ For Our Times
❹ First Estate
❺ **Movie:** Tarzan the Magnificent (1960). Gordon Scott, Betta St. John. Tarzan goes after a gang of bad men.
❾ Music World
⓫ Three Stooges
⓭ Ireland: A Television History
㉛ It's Everybody's Business

11:30
❷ Face the Nation
❹ Today in New York
❼ This Week With David Brinkley
❾ Rex Humbard
⓫ **Movie:** Abbott and Costello Meet the Killer (1949). Bud Abbott, Lou Costello. Good A & C.

12 NOON
❷ Newsmakers
❹ News 4orum
❾ Robert Schuller
⓭ Soccer Made in Germany
㉑ Victory Garden
㉛ Understanding Human Behavior
🅗 **Movie:** Take this Job and Shove It
🅢 **Movie:** Hawk, the Slayer

12:30
❷ Public Hearing
❹ Meet the Press
❼ Directions
㉑ Old Houseworks

1:00
❷ **Basketball:** NBA Playoff Doubleheader
❹ Marcus Welby, M. D.
❺ **Movie:** Big Jake (1975). John Wayne, Richard Boone. Wayne searches through the West for his grandson. Uneven.
❼ **Tennis:** Tournament of Champions
❾ Outdoor Life
⓫ **Movie:** The Forgotten City of the Planet of the Apes (1974). Roddy McDowall, Ron Harper. A later installment in the popular sci-fi series.
⓭ Harvest of Shame
㉑ Washington Mainstream
㉛ Japan: Living/ Changing Tradition

1:30
❾ **Baseball:** Mets vs. Giants
㉑ Inside Albany

2:00
❹ Pop Goes the Country
⓭ Live From Lincoln Center: The Film Society of Lincoln Center Presents a Tribute to Billy Wilder
㉑ Washington Week in Review
㉛ American Story
🅗 **Movie:** The Four Seasons
🅢 **Movie:** The V.I.P's
🅦 **Movie:** Who Says I Can't Ride A Rainbow?

2:30
❹ **Golf:** Michelob - Houston Open
㉑ Wall $treet Week
❼ Sportsbeat

3:00
❼ Sportsbeat
⓫ **Movie:** Vigilante Force (1976). Victoria Principal, Kris Kristofferson. A Vietnam vet becomes a nasty vigilante in a California border town.
㉑ Soccer Made in Germany
㉛ Humanities Through the Arts

3:15
❺ **Movie:** Death at Love House (1975). Robert Wagner, Kate Jackson. A Beverly Hills horror story that doesn't make it despite the atmosphere.

3:30
❼ American Sportsman

3:45
🅦 **Movie:** Caveman

4:00
⓭ New York & Co.
㉑ Matinee at the Bijou
㉛ Washington Week in Review
🅗 **Movie:** Touched by Love
🅢 **Movie:** Murder Among Friends

4:10
❾ Kiner's Korner

4:30
❹ SportsWorld
❼ Wide World of Sports
❾ Life of Riley
⓭ Tony Brown's Journal
㉛ Wall street week

4:45
⓫ **Movie:** Bonnie and Clyde (1967). Warren Beatty, Faye Dunaway. The most enduring of the sixties, hyper-violent, anti-hero romances—a ballad-like saga of the famous crime gang, directed by Arthur Penn.

5:00
❺ Starsky & Hutch
❾ Hardy Boys
⓭ Creativity With Bill Moyers
㉛ Saudi Arabia

5:30
㉑ Checking It Out
🅦 Great Moments in Baseball

6:00
❷ ❹ ❼ News
❺ **Movie:** Breakout (1975). Charles Bronson, Jill Ireland. Bronson helps a framed man break out of jail.
❾ Persuaders
㉑ Lord Mountbatten: A Man For The Century
㉛ All About TV
🅗 **Movie:** The Apple Dumpling Gang Rides Again
🅢 Jonathan Winters with John Davidson

6:30
❷ ❹ ❼ News
⓭ Shock of the New
㉛ Brooklyn Magazine
🅢 **Movie:** Bugs Bunny

7:00
❷ 60 Minutes
❹ Father Murphy
❼ Counterattack: Crime in America
❾ Entertainment This Week
⓫ Solid Gold
㉑ Last Chance Garage
㉛ Were You There
🅦 **Movie:** The Four Seasons

7:30
⓭ ㉑ Numero Uno
㉛ Tony Brown's Journal

8:00
❷ Archie Bunker's Place
❹ CHiPs
❺ **Special:** Jacques Cousteau: Beneath the Frozen World
❼ **Special:** Inside the Third Reich. Starring Rutger Hauer, Derek Jacobi, Blythe Danner, Sir John Gielgud. Part I.
❾ Straight Talk
⓫ Kung Fu
⓭ Nova
㉑ The Music of Man
㉛ Four Days of the Masai
🅗 **Movie:** The Fan
🅢 **Movie:** My Bodyguard

8:30
❷ *One Day at a Time*

9:00
❷ **Movie:** Caddyshack (1980). Chevy Chase, Rodney Dangerfield.
❹ **TV Movie:** Mother's Day on Walton's Mountain (1982). Michael Learned, Ralph Waite, Judy Norton-Taylor.
❺ **Special:** Music Makers in Concert: An hour of music with rock group ABBA.
❾ It is Written
⓫ Lawrence Welk
⓭ Masterpiece Theatre: Love in a Cold Climate
㉑ **Movie:** A Farewell to Arms (1932). Gary Cooper, Helen Hayes.
🅤 **Movie:** Mean Streets
🅦 **Movie:** Separate Ways

9:30
❾ World Tomorrow
㉛ Independence Day
🅦 **Movie:** Thief

10:00
❺ ⓫ News
❾ Jimmy Swaggart
⓭ Not the Nine O'Clock News
🅗 **Movie:** Take This Job and Shove It
🅢 **Movie:** The Four Seasons

10:30
❺ Sports Extra
⓫ From The Editor's Desk
⓭ To the Manor Born

10:45
🅦 **Movie:** Blue Lagoon

11:00
❹ ❼ News
❺ Newark Mayoral Election Special
❾ Morecambe and Wise
⓫ Odd Couple
⓭ Independent Focus
㉛ Video Vision
🅤 **Movie:** Happy Birthday to Me

11:15
❷ ❼ News

11:30
❾ An Evening at the Improv
⓫ Streets of San Francisco

11:40
🅗 **Movie:** The Four Seasons

11:45
❷ Sports Update
❹ **TV Movie:** Mrs. R.'s Daughter (1979), Cloris Leachman, Season Hubley.
❼ Sports Special

12 MIDNIGHT
❷ Barnaby Jones
❼ **Movie:** Sam Cade (1972). Glenn Ford, Edgar Buchanan.
🅢 **Movie:** Murder Among Friends

12:15
⓭ A Tribute to Nam June Paik.

12:30
❾ **Movie:** Madonna of the Seven Moons (1946). Stewart Granger, Phyllis Calvert. A curious, marvelously campy melodrama of a cursed woman's double life.
⓫ Rookies

1:00
❷ News

1:07
❷ **Movie:** Message to My Daughter (1973). Bonnie Bedelia, Martin Sheen, Kitty Wynn. A lonely young girl finds new meaning to her life when her estranged father gives her a legacy of tapes that her dead mother recorded for her 17 years before.

1:30
⓫ News
🅗 **Movie:** An Eye for an Eye

1:45
❹ Mary Tyler Moore
🅢 **Movie:** Wild and Beautiful on Ibiza

2:00
❼ **Movie:** Buchanan Rides Alone (1958). Randolph Scott, Craig Stevens.
⓫ It's Your Business

2:15
❹ Positively Black

2:30
❾ Life of Riley
⓫ **Movie:** The War Lord (1965). Charlton Heston, Richard Boone. A medieval knight demands another man's wife. So-so.

2:36
❷ Newsmakers

2:45
❹ First Estate

3:00
❾ **Movie:** The World in His Arms (1952). Gregory Peck, Ann Blyth. A sea captain romances a Russian countess in San Francisco, 1850. Pleasant.

3:06
❷ Public Hearing

3:15
❹ News
🅗 **Movie:** The Fan

3:30
❼ News

3:36
❷ **Movie:** Pete 'N' Tillie (1972). Walter Matthau, Carol Burnett.

3:45
🅢 **Movie:** My Bodyguard

4:01
❷ **Movie:** Footsteps (1972). Richard Crenna, Joanna Pettet.

4:30
⓫ Abbott and Costello

4:50
🅗 **Movie:** Take This Job and Shove It

5:00
⓫ Biography

5:25
🅢 **Movie:** Hawk, the Slayer

5:30
❾ Morning Stretch
⓫ Rangel Report

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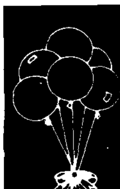

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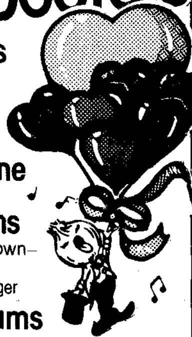

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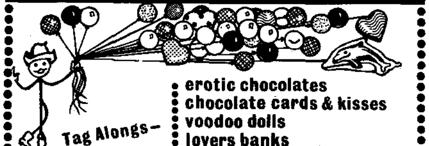

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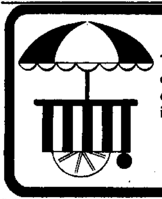

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$360,000 Brochure #NM 1-140

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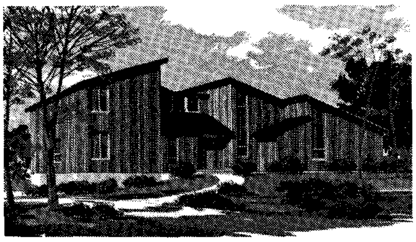

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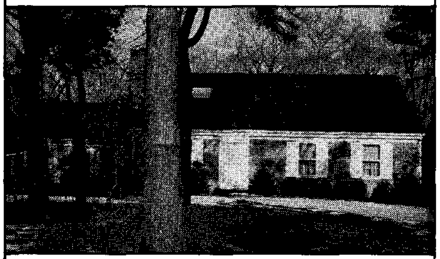
EAST HAMPTON

MILE TO OCEAN



Georgica estate, 3 bedrooms, 1+ acres, end of lane, double garage, large deck, overlooks unspoiled woods. $275,000.

PONY FARM REAL ESTATE,
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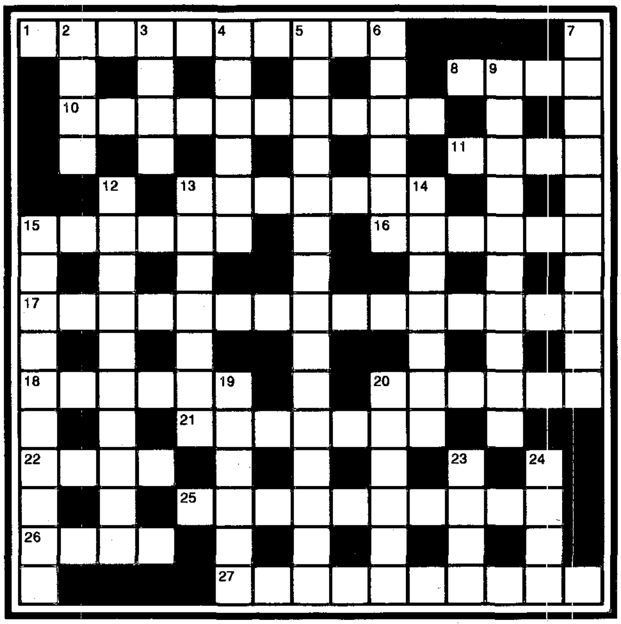
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Pete avoids getting mixed up with modern recorders. (5, 5)
8 Dish in a mess! (4)
10 No coals lit to make small meals. (10)
11 To search for this lad returning would be a disgraceful event! (4)
13 Peter has the right creature... (7)
15 ... but disdains to accept the right to broken sleep. (6)
16 Is it agreed without ever going back to cancel? (6)
17 Married couple up to no good, like Burke and Hare? (8, 2, 5)
18 Informal headgear for one of surpassing stature! (6)
20 Separates always on board. (6)
21 Shows how a lever's broken. (7)
22 Bitter sweet? (4)
25 When upset I sold a crew to the writer. (5, 5)
26 Nothing gained by employment in this river. (4)
27 Unvarnished facts about the nudist camp? (5, 5)



Down

2 Part of the foot. (4)
3 Swimmers otherwise otherwise? (4)
4 Decorative objects on top of temples. (6)
5 Irrelevant but possibly blunt observation? (9, 6)
6 Point beneath to part. (6)
7 There's something divine in chess being so steadfast. (10)
9 Hermits have a head that should stop them drifting off. (10)
12 Mechanics often handle meagre roles in the play. (5, 5)
13 Scheming type? (7)
14 Arrives at open areas of water. (7)
15 A true point of esteem. (10)
19 Think logically about a relative. (6)
20 We sold out and cut the rate. (6)
23 What a disgrace to speak so indistinctly! (4)
24 Payment for living in a hole? (4)

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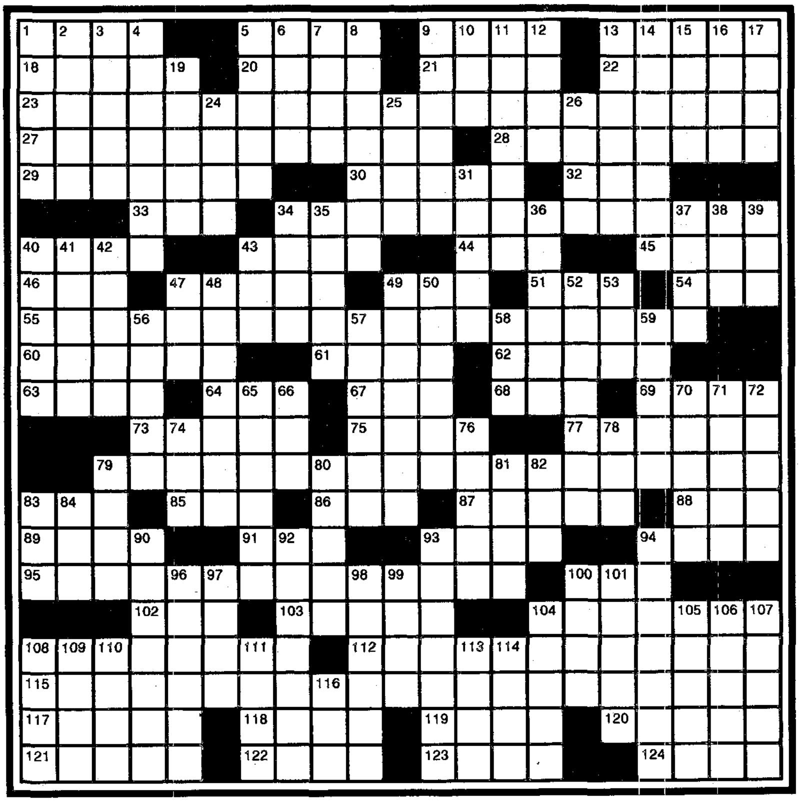
'SUBSTITUTES': CUE CROSSWORD / By Maura B. Jacobson

Across

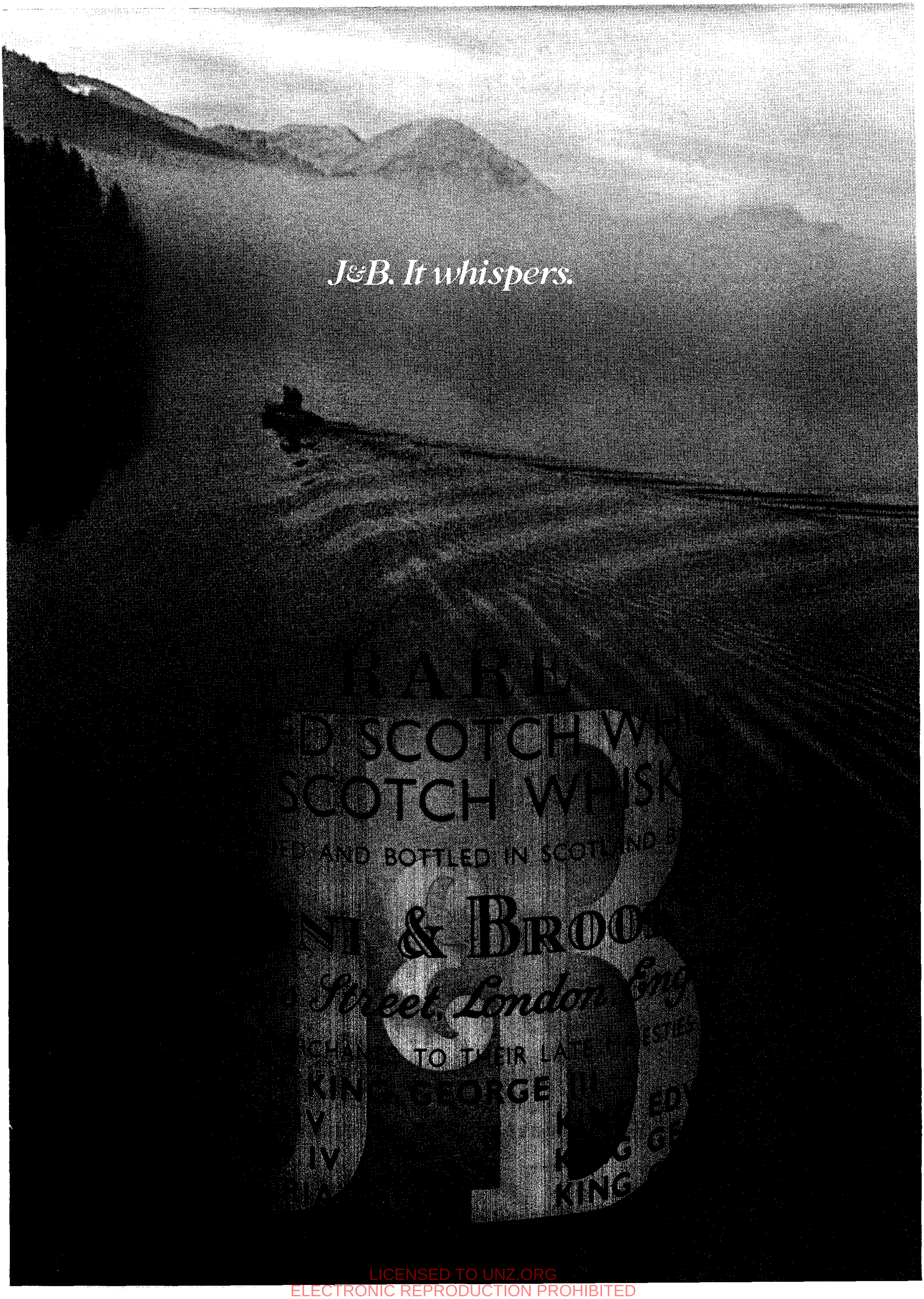
1 Famed trumpeter
5 Nadirs
9 Malayan canoe
13 Kind of ego
18 Diarist Nin
20 Revamp, *in a way*
21 Costello namesakes
22 1982 Oscar winner
23 Those with hidden qualities
27 Work recesses
28 Co-existence moves
29 Metal playing marble
30 Perform improperly
32 "—— was saying..."
33 Soak to soften
34 Morning-after tonic
40 Russian John
43 Tureen contents
44 Altar constellation
45 —— avis
46 One of the Beattys
47 Of —— (of dubious quality)
49 Puppeteer Baird
51 Wt. units
54 Ex-king of Albania
55 Immediate payment
60 Have hopes
61 Word with "while"
62 "There —— bad boys": Father Flanagan
63 Half of N.B.
64 Stretch the pennies
67 U.N. workers' gp.
68 River of Wales
69 Blood vessels: prefix
73 Himalayan kingdom
75 Seines
77 Brother: Lat.
79 Vivian Blaine song ("Guys and Dolls")
83 Fifth word of the Gettysburg Address
85 Eland's relative
86 Donovan's agcy.
87 Chick
88 Ordinal number ender
89 Apply plaster
91 With 59 Down, "Moll Flanders" star
93 Like a doornail
94 —— majesty
95 Garland film, 1954
100 Wood sorrel
102 Maiden-named
103 Heir
104 Arithmetical mean
108 Esther's guardian
112 Magnani movie
115 Thank-you letter
117 Maxim
118 Eye duct emanation
119 Handle
120 Pluck the strings
121 Did cobbling
122 Goddess of discord
123 Androcles's friend
124 Meara

Down

1 Belabors, with "on"
2 —— water (up against it)
3 Salary hike
4 Wordsworth Abbey
5 Leave alone
6 Perfume choice
7 Sangria ingredient
8 Incite
9 Puckered fabric
10 Guidry or Ziegler
11 Alfresco
12 Rival of Laver
13 From scratch
14 More kooky
15 Bolting device
16 Trim the hem
17 Cheerleaders' cries
19 Alone, to Simone
24 Struck *hard*, old style
25 Omit
26 Coup d'——
31 Worked the blackjack table
34 Pearl Harbor code word
35 Quirky
36 Forger's forte
37 Addled state
38 Gaucho gold
39 Mouth muffler
40 Of Andes natives
41 Left-hand page
42 Skillful
43 Assn.
47 Publicize
48 Increase the slope
49 Critic Crowther, et al.
50 Entirely
52 Jubilant
53 Ah —— (Harte Chinese character)
56 Next British queen
57 Potations
58 Hee's follower
59 See 91 Across
65 Japanese drama
66 Guidonian note
70 What only God can make
71 Guides to a chair
72 "The Lady —— Tiger"
74 Heart scan: abbr.
76 Janitor, familiarly
78 Between Q and U
79 Racetrack figure
80 Laugh-getter
81 Leather color
82 Swampy matter
83 Nabokov heroine
84 Propane is one
90 First Aid item
92 Entrusted member
93 Irish seaport
94 Oscar de ——
96 Necessary
97 Ten: comb. form
98 Bombay lutes
99 Quantum-theory physicist
100 Range part
101 Relinquishes
104 Thai, e.g.
105 Type of squash
106 Panama lake
107 Hand-picked, as fruit
108 Degrees for execs.
109 Papal calendar
110 Not imaginary
111 Penny ——
113 Hindu princess
114 Approximately
116 Actress Britt



Solutions to last week's puzzles appear on page 116.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RARE
ED SCOTCH WH
SCOTCH WHISK
ED AND BOTTLED IN SCOTLAND B
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CHAN TO THEIR LATE M ESTIES
KING GEORGE III
IV
IV
KING EDW
KING G
KING

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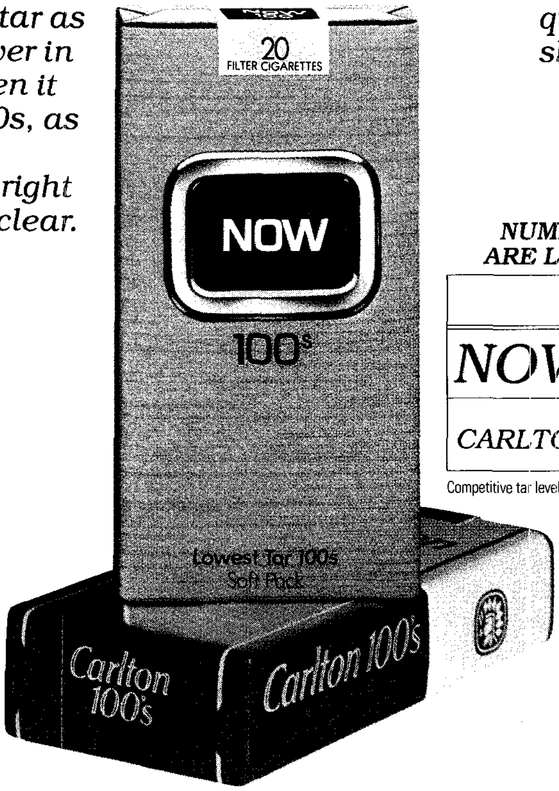

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